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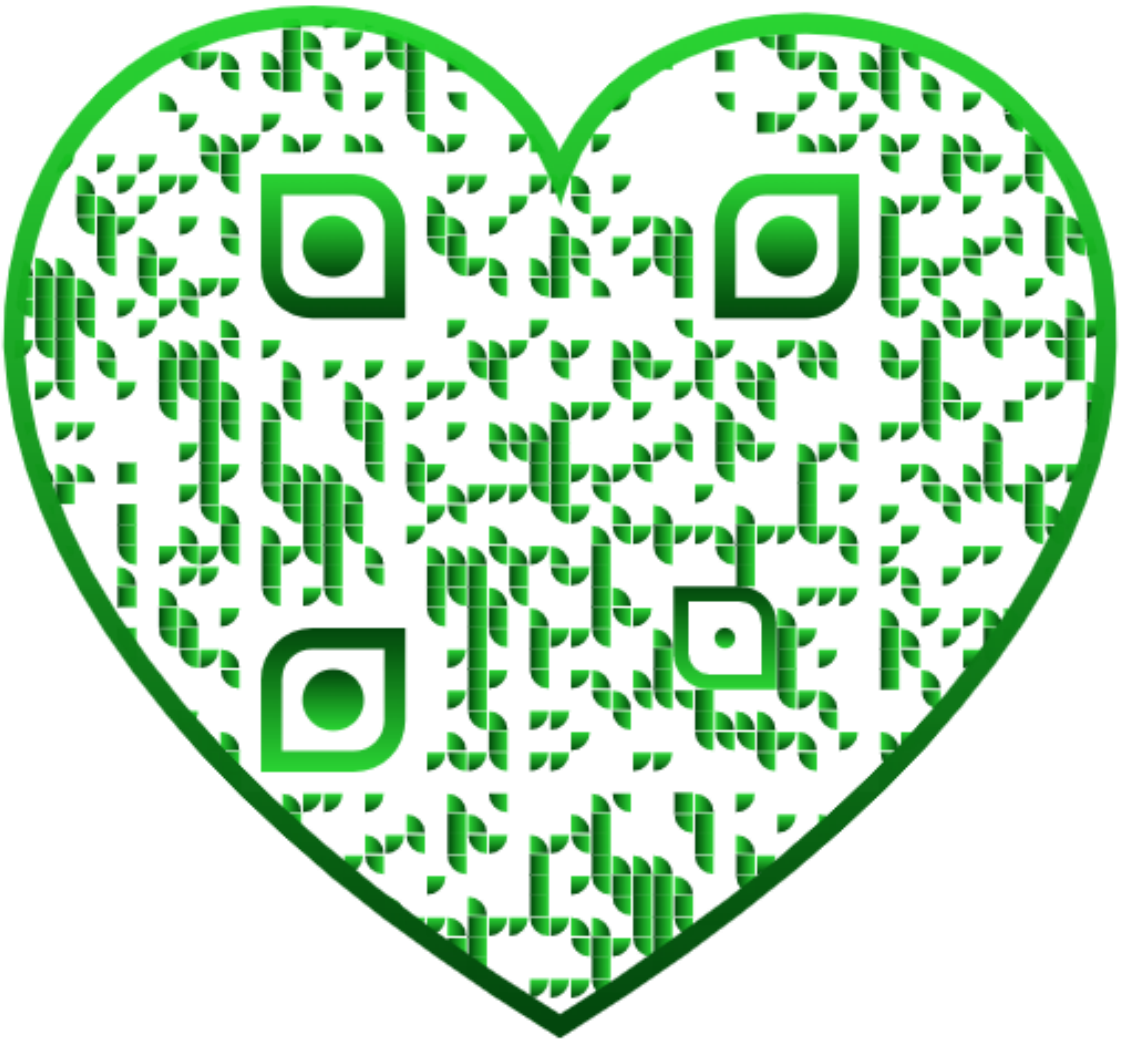

GUITARLEGENDS

#80

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DIARY OF A MADMAN

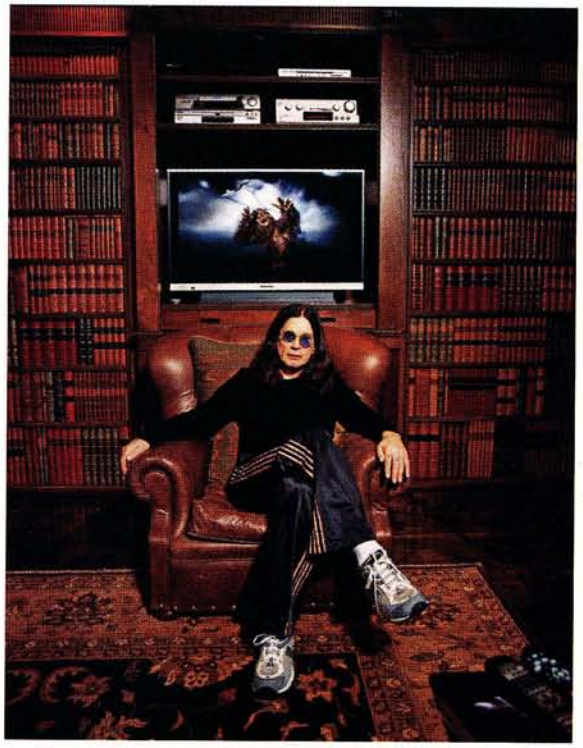
Guitar Legends pays tribute to the biggest rock legend of them all: Ozzy Osbourne. But before we begin our journey, let's hear from the great Ozz himself as he walks down memory lane with photographer Ross Halfin.

BY BRAD TOLINSKI

PHOTOGRAPHS BY ROSS HALFIN

HE'S DROPPED HIS PANTS IN some of the world's finest hotel lobbies, partied with midgets, snorted an army of ants and pissed on the Alamo while wearing women's clothes. Okay, so Ozzy Osbourne is a little sick in the head; that hasn't stopped him from writing some of metal's most enduring anthems and performing with the world's greatest hard rock guitarists. Do the names Tony Iommi, Randy Rhoads, Zakk Wylde and Jake E. Lee ring any bells?

Prince of Darkness, his new four-CD, 51-song box set, makes a serious attempt to capture both the madness and musicianship that make Osbourne what he is: one of the most beloved and enduring figures in the history of rock and roll. The set's first three discs feature most of the hits from his solo career ("Crazy Train," "Over the Mountain") and some of his more unusual collaborations ("Born to Be Wild" with Miss Piggy, "For Heavens Sake 2000" with the Wu-Tang Clan). But it's the fourth disc that will arouse the most serious interest from fans. Entitled *Undercover*, it contains Ozzy's newly minted interpretations of his favorite classic rock songs, including the Beatles' "In My Life," King Crimson's "21st Century Schizoid Man" and the Rolling Stones' "Sympathy for the Devil." Performed with help from Alice in Chains guitarist Jerry Cantrell, steel-guitar whiz Robert Randolph and Mountain's Leslie West, the 10-song set allows Ozzy to stretch out in ways he never has before. For example, who would've ever thought we'd hear the Big O sing a hot 'n' horny version of Mountain's 1970 classic "Mississippi Queen"?

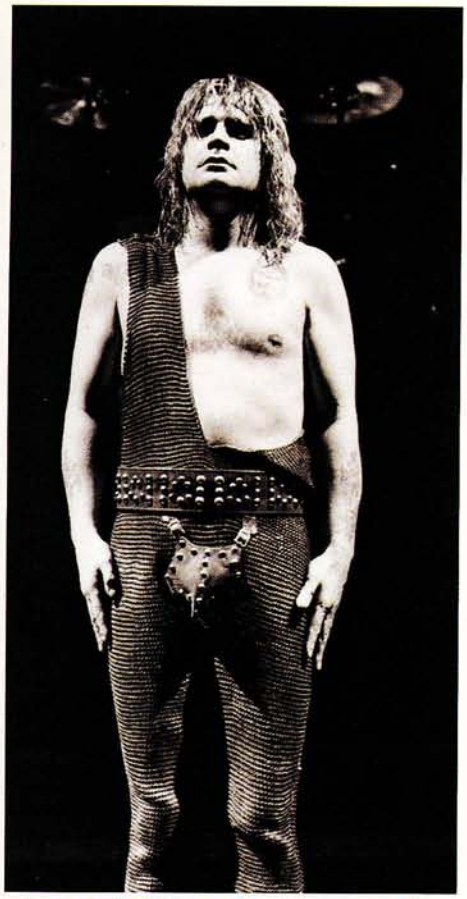


In keeping with this nostalgic spirit, we thought we'd kick off this tribute to Ozzy by pulling out 25 years of photos taken by master photographer Ross Halfin and getting Osbourne's reaction to them. Sitting comfortably in the living room of his Buckinghamshire mansion, the legend enthusiastically pours over the images and shares his memories.

"THE 1978 TOUR WITH VAN HALEN
actually spelled the demise of Sabbath. They upstaged us every night. David Lee Roth would watch my moves, then the next night he would go on before me and use my moves so it would look like I was copying him. They were young and full of energy, and we were on our last legs."

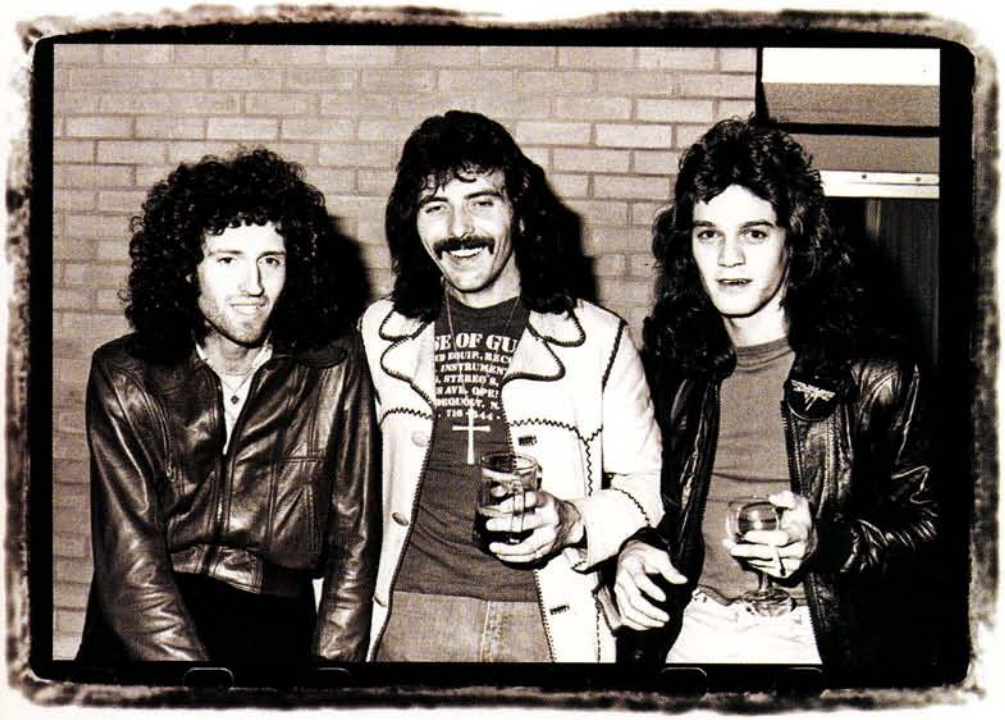
"THAT'S ME ON MY HONEYMOON.
I got those teeth at the dentist, but they were very brittle and they'd snap off all the time."

"THE MIDGET—HE'S DEAD.
He was an alcoholic; legless all the time. One time, my roadie had to carry him to our plane because he was drunk. He was kicking and screaming, and some woman started yelling at the roadie saying, 'You can't treat that little man like that!' The roadie told her to fuck off, and then the midget stopped kicking and said, 'Yeah, fuck off!' "



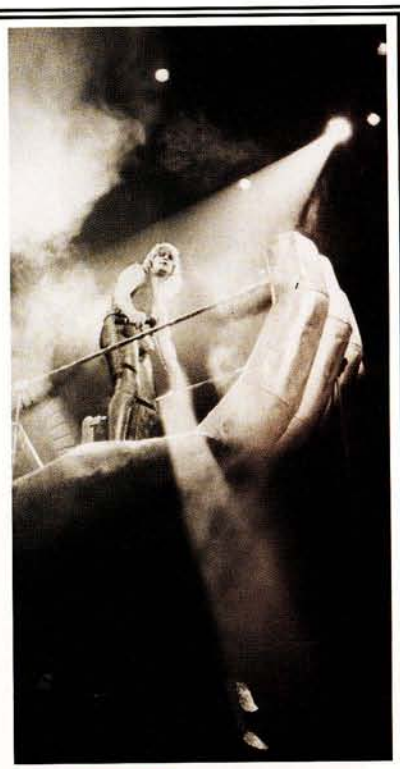
"THE WIFE MADE ME WEAR THIS, and I fucking hated it! When I sweated, it would tighten up, and every night I'd end up with major ball rash."

"THAT'S UGLY. Pissed and stoned. [*sarcastically*] The good old days! I used to drink a shitload of that stuff. It's a miracle I'm alive."



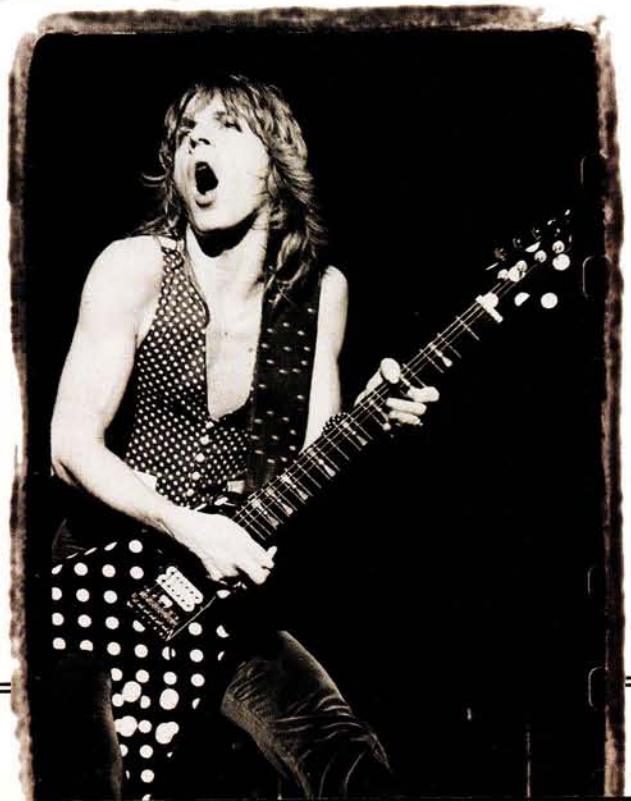
"THAT'S TONY IOMMI with Brian May and Van Halen. Tony is so underrated. He should be up there with Eric Clapton and Jimmy Page. He's responsible for more kids picking up the guitar than anyone. Randy Rhoads once told me, 'You know, whenever any kid comes to me for lessons, the first thing they always ask is to learn "Iron Man." ' "

"THIS PICTURE was taken in the days when Zakk used to wash."



"LAUGHABLE. The hand was rigged with a slingshot that was supposed to shoot balls, tits, eyes and whatnot into the audience. Well, everything went wrong the night this picture was taken. I went to trigger the slingshot, but it had been on all day, so the elastic was stretched out. Instead of shooting the projectiles into the audience, it shot about 15 pounds of shit on top of me. It was the last time I used it."

"WHEN I LEFT SABBATH I thought my career was over and that there was only one place for me: the graveyard. Then I met Randy Rhoads. He and my wife's left boot pulled me out of my depression. Randy was so dedicated to his instrument that he would sometimes give lessons to the guitar players in the other bands we would play with."



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To hell and back

THE INCREDIBLE SAGA OF OZZY OSBOURNE,

THE ENGLISH LAD WHO ROSE FROM DIRT TO BECOME A THIEF, A ROCKER, A LOVER AND A SINNER—AND THE FOREMOST HEAVY METAL ARTIST OF ALL TIME.

BY JEFF KITTS

REPRINTED FROM *GUITAR WORLD*, AUGUST 1998

FIN COSTELLO/REDFERNS/RETNA LTD.

OZZY OSBOURNE WAS UP SHIT'S CREEK.

THE ONETIME LEAD SINGER OF METAL SUPERSTARS BLACK SABBATH HAD BEEN FIRED BY THAT BAND IN 1978, AND NOW, JUST ONE YEAR LATER, THE MAN WHO GAVE THE WORLD SUCH CLASSICS AS "WAR PIGS" AND "PARANOID" COULDN'T GET EVEN A NIBBLE FROM THE RECORD COMPANIES. OZZY LOOKED WASHED UP. BUT ALL THAT WAS ABOUT TO CHANGE.

REJECTED BY NEARLY every label, Osbourne finally found a supporter in CBS Records executive Tony Martell, who immediately signed him to a contract. Unfortunately, among CBS execs, Martell was pretty much alone in his enthusiasm for Ozzy. Sensing the company's disinterest, Sharon Osbourne, Ozzy's manager and future wife, arranged for a lunch meeting at the label's New York City offices in May 1981 as a way to introduce the staff to Ozzy and get them behind the project. Sharon had Ozzy bring two white doves to the meeting, which he planned to release as a gesture of goodwill. As the birds flopped around the room, Ozzy introduced himself to the 25 or so CBS executives gathered for the meeting. For a brief moment, Ozzy—a little buzzed from some cognac he'd downed earlier in the day—quit making the rounds and sat on the leg of a girl who worked in the publicity department. As the chords of "Crazy Train" roared in the background, one of the birds landed on the singer's knee. He picked it up and, without hesitation, put it into his mouth and bit off its head. The CBS suits, horrified at the site of the headless dove's carcass convulsing on a polished conference table, summarily dismissed Ozzy and Sharon. "We were asked to leave the building," remembers Sharon, who was herself shocked by the actions of her future husband.

> "THE FINAL STRAW CAME WHEN I SHOT ALL OUR CATS. WE HAD ABOUT 17, AND I WENT CRAZY AND SHOT THEM ALL."
> — Ozzy Osbourne

Word of the incident spread quickly. Ozzy Osbourne, depraved rock and roll lunatic, was back in business.

These days, Ozzy Osbourne has it all: a rock-solid marriage, three happy children, mansions on two continents, a clean bill of health and the abiding love and admiration of millions. But his almost bourgeois contentment is only a recent phenomenon. He has spent much of his tumultuous 30-year-career contending with depression, various personal tragedies and a fierce drug and alcohol addiction. He's been to hell and back, the burn marks clearly visible in his occasionally blank stare, marked stutter and limp.

John Michael Osbourne was born in Birmingham, England, on December 3, 1948, the fourth of John and Lillian Osbourne's six children. His parents were factory workers, which meant that money, food and clothes, were, particularly for a family of eight, quite scarce. "I had one pair of shoes, one pair of socks—never wore underclothes—one pair of trousers and one jacket," says Ozzy. "That was it." Adds Sharon: "All six children slept in the same bed, and they had no bathroom inside the home. He came from nothing."

Lacking the most basic amenities, Ozzy would regularly lose himself in the pounding beat and passion of rock and roll, which helped him imagine a more exciting life beyond his blue-collar hometown. "I loved music as a child, the magic behind rock and roll," says Osbourne. "My sisters would bring home Chuck Berry records, and I would sing and dance around the house. At night I would lie awake and fantasize about doing something really great."

Ozzy's impoverished existence may have been difficult, but the truth is that it was pretty much all he could expect, as he and his family lived a typical Birmingham life. His school days, however, were truly nightmarish. He was often tormented by bullies and, suffering from dyslexia, he consistently scored low grades. One of his regular abusers, an older schoolmate, was a guitarist named Anthony—a.k.a. Tony—Iommi, who would, years later, team up with Ozzy to form Black Sabbath. "I used to hate the sight of him," recalls Iommi. "I couldn't stand him, and I used to beat him up

Black Sabbath in the early Seventies: (from left) Bill Ward, Geezer Butler, Ozzy Osbourne and Tony Iommi

PHOTO COPYRIGHT - NEIL ZLOZOWER

whenever I saw him. We just didn't get on at school. He was a little punk."

Ozzy left school at 15 and bounced from job to job, working for a time at a car-horn factory and in a slaughterhouse. By age 17, however, he was no longer earning an honest day's pay, having turned to a life of petty crime. Spending a few months in jail—he was caught stealing a television—was enough to make him rethink his career as a larcenist. He emerged from Winson Green prison with the letters "O-Z-Z-Y" tattooed on his knuckles, and a new determination to pursue a career in music.

In 1966, when Ozzy was 18, the Beatles were at the peak of their fame, and no rock and roll band had a more profound influence on him. Swept away by Beatlemania, Ozzy Osbourne knew what he wanted to do with his life. "The whole hysteria around the Beatles just sucked me in. I felt like it was my way out," says Ozzy. "I wanted to be a Beatle. I used to fantasize about stuff like one of the Beatles marrying my sister."

Armed with nothing more than his rather nasal singing voice and a small, 50-watt Vox P.A. system purchased on credit by his father, Ozzy set out to form a band by placing an ad in a local music shop window. "In those days," he recalls, "if you had a P.A. system you were accepted as a singer whether you could sing or not, because nobody could afford the equipment."

First to respond to the ad was a local guitar player named Terence "Geezer" Butler. He and Ozzy formed a band called Rare Breed that broke up after two gigs. Soon afterward, two other local Birmingham musicians—Tony Iommi, Osbourne's old schoolyard antagonist, and drummer Bill Ward—saw Ozzy's adver-

Tony Iommi in San Bernardino, California, 1972

NEIL ZLOZOWER

tisement and headed over to his house at 14 Lodge Road.

"It's pretty amazing, actually," says Iommi. "Bill and I were looking for a singer, and we spotted this advert that said, 'Singer looking for a gig. Call Ozzy at…' I said to Bill, 'I know an Ozzy. It can't possibly be that one.' So we went to the address listed in the ad, and knocked on the door. Sure enough, Ozzy appeared.

"I said to Bill, 'Forget it, forget it.' But Bill wanted to chat with him. We talked, but when we left I said, 'No way, Bill, I know him.' Three weeks later, we ended up together anyway. Life moves in mysterious ways."

With Tony handling all guitar duties, Geezer switched to bass by removing two strings from his guitar. Ozzy named the group the Polka Tulk Blues Band, and the foursome began learning blues covers and writing original material. The band quickly changed its name to Earth and hit the local blues clubs in search of gigs. Earth was a competent band, but no better than the countless other English groups then trying to imitate traditional black American blues. It became clear to Osbourne, Iommi and the rest that local music fans were beginning to have enough of being force-fed mediocre blues and wanted something different.

Earth's response was to turn up the volume to frightening decibel levels and start playing heavier, more distorted riff-based material. The result: when Earth took the stage at a local pub, audiences had no choice but to take notice.

"It used to drive us mad to think that we were up there working so hard, playing our guts out while all these guys were sitting around and chattering," says drummer Bill Ward. "So we turned up the volume louder and louder until it was impossible for anyone to have a conversation."

As their sound developed into a more bruising dirge, the band took on a new, more frightful persona that would further distance themselves from the local blues competition. Lyricist Geezer Butler suddenly turned his attention toward darker subjects, like nuclear war and the supernatural, while Iommi and his trusty Gibson SG produced one chilling detuned mudslide after another. It quickly became obvious to the band that a name change was in order.

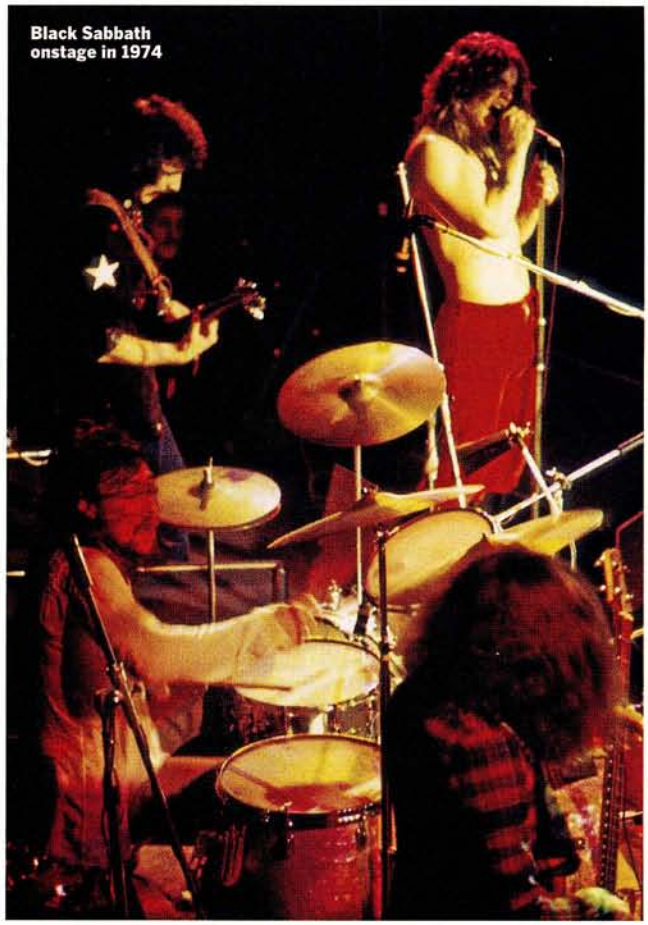
MICHAEL PUTLAND/RETNA UK/RETNA LTD (TOP); CHRIS WALTER/RETNA LTD (BOTTOM).

As they headed into rehearsal one day, they noticed that the movie house across the street was showing the 1935 Boris Karloff horror classic *Black Sabbath*. "I asked myself," remembers Ozzy, "Why is there a line of people with money in their hands, paying to get the shit scared out of them? It's because people get a thrill out of being around evil."

While it was true that the band had struggled up to this point, in part due to its lack of direction, it was equally clear that changing its name to Black Sabbath amounted to a very shrewd decision. Though most of England's record companies evinced no interest in releasing Sabbath's first album—recorded toward the end of 1969, in eight hours, for a mere 1,500 American dollars—the Vertigo label had the foresight to release it (in February 1970) and was soon reaping the benefits as rock fans throughout the world embraced Sabbath as the perfect antidote to Sixties flower power. "The whole hippie thing was still happening around that time," says Ozzy, "and for us, that was bullshit. We lived in a dreary, polluted, dismal town in Birmingham, and we were angry about it. And that was reflected in our music."

No doubt due to the music's demonic nature and unforgiving heaviness, radio wanted no part of Sabbath, and the critics lambasted them at every turn. Yet their debut album sold well, eventually reaching Number 8 on the U.K. chart and Number 23 in America. For the first time in his life, Ozzy was a success, and money started coming in, if at first slowly. With his first royalty check, he gave his mother 50 pounds, then took the rest and bought a pair of shoes and a bottle of cheap cologne, "because I hated the way I smelled."

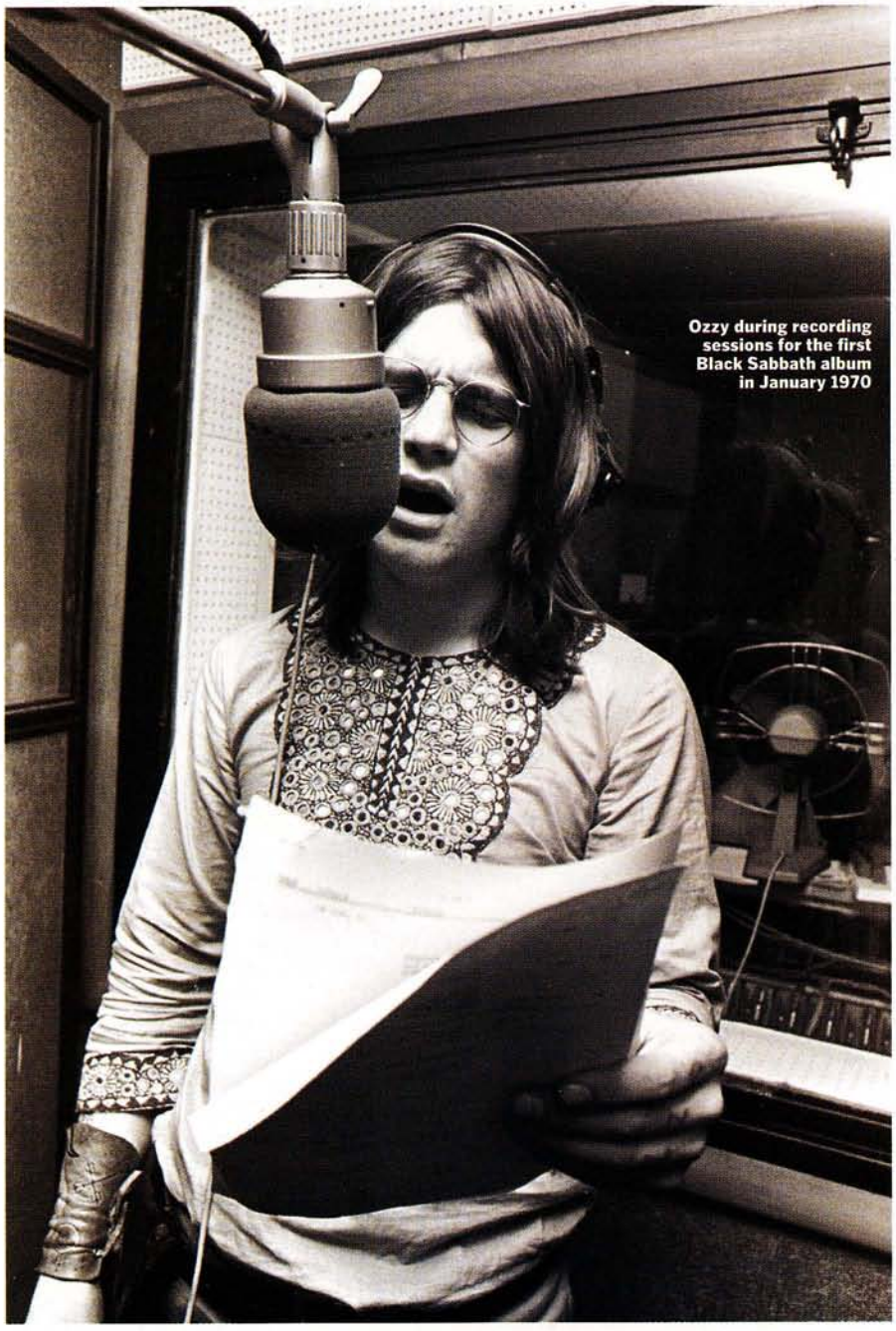
As Sabbath grew in popularity, the band's—particularly Ozzy's—drinking and drug habits worsened. "We had money to burn and booze coming out of our ears," says Ozzy.



Black Sabbath onstage in 1974

Later Sabbath albums like *Paranoid* (1970), *Master of Reality* ('71), *Vol. 4* ('72) and *Sabbath Bloody Sabbath* ('73) broke the band wide open, earning it international superstar status. But there was a steep price to pay for all the fame: the band members adopted wild lifestyles and rampant substance abuse that began to undermine their creative output. Ozzy remembers the atmosphere surrounding the recording of *Vol. 4*, an album which, save for a few gems like "Snowblind" and "Supernaut," is widely regarded as a convoluted mess. "When we did that album it was like one big Roman orgy. We'd

> "I HAVE NO REAL REGRETS EXCEPT THAT I WASN'T UP TO KEEPING RANDY FROM GETTING ON THAT PLANE."
> —Ozzy



Ozzy during recording sessions for the first Black Sabbath album in January 1970

be in the Jacuzzi all day doing coke, and every now and again we'd get up to do a song."

Tony Iommi recalls one particularly heinous incident from around this period. "We were all in an elevator in this really plush hotel, and Ozzy decides to take a crap. As he's doing it, the elevator is going down to the reception floor. The door opens suddenly—and there's Ozzy with his pants around his knees. And all these people in fur coats are just staring at him with their mouths open."

Clearly, Ozzy and Sabbath were riding high, living the wild rock and roll life they had always dreamed of. Unbeknownst to them, all was not right with their financial affairs. Despite selling millions of records, the members of Sabbath realized they were broke, in 1974, thanks to years of mismanagement. Down, but far from out, the band took to managing itself for a while and eventually hired a well-heeled English manager named Don Arden. His introduction to the fold had only a marginal effect on the band's career, but it did mark a turning point in Ozzy's personal and professional life. Arden's 18-year-old daughter, Sharon, worked in his management company as a receptionist, and it was she who would eventually spearhead Ozzy's solo career and be the rock in his otherwise unstable life.

"He frightened the life out of me," Sharon says of her first meeting with Ozzy. "He had on a pajama top, no shoes, and was wearing a faucet on a string around his neck. That was his idea of jewelry. But we kept meeting on a regular basis, and after a while I found him to be very sweet and very funny. He was like a little puppy—very vulnerable."

Ironically, it wasn't long after Sabbath began working with Don Arden—and Ozzy began falling for his daughter—that the relationship between the band and its frontman began to unravel. As evidenced by the musically disjointed and poor-selling album *Technical Ecstasy* (1976), Sabbath were losing their focus as a band, a circumstance that more than likely was the product of a lethal combination of the group's recent mass success, managerial distractions and excessive drug use. As Ozzy grew more distant and disinterested in making music with Sabbath, the band's frustrations neared the boiling point. "We had totally lost our way by that point," says Iommi. "And we were all into drugs, not just Ozzy. It was taking longer and longer to make records."

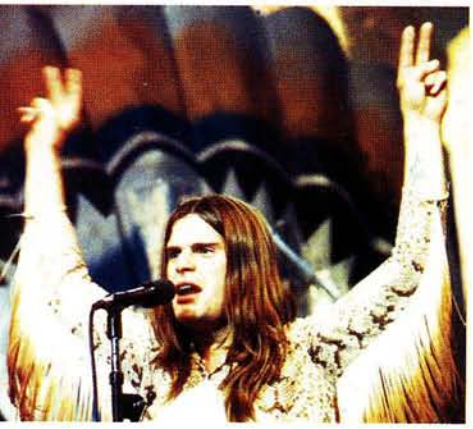
Ozzy received a crushing blow in 1977 when his father died, sending the singer into a severe state of depression. Unsure of whether he wanted to continue with his career, Ozzy actually quit Black Sabbath for a brief period while the band was writing material for its next album, *Never Say Die!* He returned two days before recording began but refused to sing any of the material written in his absence. "We ended up having to write in the day so we could record in the evening, and we never had time to review the tracks and make changes," says Iommi. "As a result, the album sounds very confused."

Though Ozzy had returned to complete the album and subsequent tour, it was clear to Tony and the rest of Sabbath that the time had come to replace Ozzy. "We knew we had to bring in somebody else," says Iommi. "Geezer and Bill would say to me, 'Either Ozzy goes, or we go.' At that point, Bill was becoming the businessman of the band, with his briefcase and his haircut, and he fucking goes and tells Ozzy, 'Tony wants to get rid of you.'" He laughs. "Ozzy always thought that I fired him on my own, when it was really the other two who wanted him out. But I wasn't too pleased with Ozzy, either."

Ozzy had battled depression on and off for most of his life, but being fired from Sabbath brought him to his all-time lowest point. "I wasn't just depressed," remembers Ozzy, "I was suicidal. I stayed in a hotel room in Hollywood for six months and never opened the drapes. I lived like a slob."

With his body ravaged by excessive drug and alcohol intake, his psyche near the breaking point and his personal wealth all but gone, Ozzy—who was now pretty much alone in the world—desperately needed a savior. He got it one day during the summer of 1979, when Sharon Arden came to his hotel to collect the

CHRIS WALTER/WIREIMAGE.COM



$500 a mutual friend had given Ozzy to hold. Of course, Ozzy had long since blown the money on booze and drugs, and Sharon was furious. Yet somehow her anger was overshadowed by her fondness for Ozzy and her conviction that he could still revive his sagging career. "I would lecture him like a school teacher about the way he was living," says Sharon. "I told him he had to pull himself together, and he did."

"She saved my life," says Ozzy.

With Sharon's prodding, Ozzy geared himself up for the next phase of his career: that of a solo artist. For Sharon, still working for her father, Ozzy's solo venture was the opportunity she had been looking for to strike out on her own as a rock manager. "I never had any doubts about Ozzy going out on his own," says Sharon. "He just has this natural gift to entertain."

Rejuvenated, Ozzy began holding auditions in the fall of 1979 in Los Angeles. After hiring former Uriah Heep drummer Lee Kerslake and former Rainbow bassist Bob Daisley, all that remained for Ozzy to find was a guitarist.

Randy Rhoads was a 23-year-old local guitarist who had recorded two albums with L.A. rock outfit Quiet Riot (released only in Japan) and had come to the audition on the recommendation of Dana Strum, a friend of Sharon and Ozzy's who later became the bassist for the group Slaughter.

"When Randy first walked in, I thought he was a guy in drag," recalls Sharon. "He was so beautiful and so little." While these were hardly the physical attributes Ozzy was looking for in a guitarist, Randy walked into Ozzy's L.A. hotel room, fired up his Charvel guitar and let loose with a blazing fury of classical runs and hard-edged riffing. His physical grace and demonic speed floored Ozzy, who, despite being in a "delicate" condition, almost immediately knew that he had found the last piece of the puzzle. With his band together, it was time for Ozzy to show the world that he could be an even more potent performer on his own than he was during his years with Sabbath.

He had a lot of help. It wasn't long before Ozzy and Randy became close friends, something Ozzy had lacked during his Sabbath tenure. Their relationship was even stronger

SAM EMERSON EL/LFI (OZZY); NEIL ZLOZOWER (LEE).

jake e. lee

HOW TO SUCCEED WITHOUT REALLY WHAMMYING

BY STEVEN ROSEN

REPRINTED FROM *GUITAR WORLD*, NOVEMBER 1986

GUITAR WORLD You had far more input on *The Ultimate Sin* than you did on *Bark at the Moon*. Did you want to become more involved in the songwriting and production process, or was that just a natural process?

JAKE E. LEE It was thrust upon me, more or less, but I wanted more input. I've had almost complete control over every band I've ever been in, except for Ratt, which was almost a partnership between me and Stephen [*Pearcy, vocalist*], but I had control over the music. It was like a Van Halen/Roth thing: Steve had control over the clothing and the show, and I had control over the music. So I was used to being in control of the music in a band. And I wanted it that way with Ozzy.

GW How much input did you have on *Bark at the Moon*?

LEE Most of the music was mine: "Rock 'N' Roll Rebel," "Bark at the Moon," "Now You See It (Now You Don't)," "Waiting for Darkness" and "Slow Down" were mine.

GW How easy or difficult is it to present material to Ozzy?

LEE On *Bark at the Moon*, I approached him really cautiously, because I was the new guy and I could be out at any second. I'd just play him riffs, and if he liked the riff, then the whole band would work on it. But when I write a riff, I also write the verse and chorus and everything around it. Bob Daisley [*bassist on* Bark at the Moon] would change a part here or there, and Ozzy might change a part, too, but that was it, really. I didn't argue too much if I didn't like the way something was coming out. I'd go, "I don't really like this," and they'd go, "Well, what do you know?" And I'd go, [*in a sheepish voice*] "I don't know anything."

I hated the strings on "Bark at the Moon." And I hated "So Tired." Actually, I didn't mind it when we did it as a four-piece, but then they schmaltzed it up with all the strings, and I hated it.

So I'd present something, and they'd fight, debate, say it sucked or whatever. Everybody contributed a little bit, so the songs didn't come out the way I imagined they would. On *The Ultimate Sin*, while Ozzy was in the Betty Ford Clinic, I got a drum machine, one of those mini studios [*probably a Portastudio multitrack cassette recorder*], a bass from Charvel—a really shitty one—and I wrote more or less entire songs. I didn't write melodies or lyrics, because Ozzy is bound to change things. But I wrote the riff and came up with a chorus, verse, bridge and solo sections. Then I wrote the drum and bass parts I had in mind. I put about 12 songs down on tape like that, and when Ozzy got out of the Betty Ford Clinic, I said, "Here ya go! Here's what I've got so far." And I'd say half of it ended up on the album.

GW Does Ozzy interpret your songs in a way similar to how you originally heard them?

LEE He almost always does something different from what I expect. On this record he sang a bluesier style than I thought he would. Sometimes I'll write something weird that I think he'll like, and he'll say, "That's too weird. Are you on acid or something? This isn't Frank Zappa." Or I'll write something simple that I think he might like, and he'll go, "That's pop!" So it's a weird little area: it can't be too commercial sounding and it can't be too weird. Especially on this record: we didn't go out on a limb and we didn't try to make it commercial. But we kept what we thought Ozzy could get away with, without raising too many eyebrows.

GW That's why a song like "Shot in the Dark" was a surprise, because it borders on FM pop.

LEE Yeah, we had our doubts about that one. I write a lot of songs like that. Most of the songs I've kept have been really commercial or really weird. I wasn't so sure of the song when Phil [*Soussan, bassist and writer of "Shot in the Dark"*] first presented it. It was getting kind of commercial, and Ozzy wasn't too sure of it either.

when it came to work: feeding off each other's distinctly different musical sensibilities—Ozzy's flair for coming up with good hooks, Randy's disciplined virtuosity—they made a magical duo. "Since Randy was a guitar teacher, he had a lot of patience and would give me the time to come up with ideas," says Ozzy. "Whereas Black Sabbath would just say, 'Okay, here's a riff. Put a vocal line here.' "

Though Ozzy was still far from clean and sober at this point, he did have more fire than booze in his belly. With Randy at his side, Ozzy regained his confidence and, in March 1980, recorded his debut solo album. Released in September of that year on Don Arden's Jet Records label (distributed through CBS), *Blizzard of Ozz* quickly became a benchmark album for Ozzy. Despite its creepy Sabbath-esque cover image depicting a red-caped, demon-possessed Ozzy wielding a crucifix, *Blizzard of Ozz* was a markedly different animal from anything by his former band, offering a cleaner and more sophisticated alternative to Sabbath's trademark sludge. But it did rock in a serious way, proving to be a far tighter and more substantial effort than anything Sabbath had done in years.

Young female metallers who had no use for Sabbath's monolithic brutality suddenly gravitated toward Ozzy's melodic, radio-friendly hooks on songs like "Crazy Train" and "I Don't Know," while the guitar community embraced Randy's blistering neoclassical fretwork and gothic pop compositions. *Blizzard of Ozz* spearheaded a new era in metal and put Ozzy at the top of his game. Ultimately, it sold more than four million copies.

His good fortunes continued the following year with the release of *Diary of a Madman*, also on Jet/CBS Records. For this album, *Blizzard* drummer Kerslake and bassist Daisley were replaced by Tommy Aldridge, formerly the drummer with Black Oak Arkansas, and Rudy Sarzo, who had played in Quiet Riot with Randy. To some, *Diary*—with its thunderous opening track, "Over the Mountain," and the Rhoads showcase "Flying High Again"—was an even stronger album than its predecessor. It posted equally impressive sales figures.

"When we were recording, he would disappear into the studio for days," Ozzy says of Rhoads. "I'd ask him what he was doing and he would say, 'I'm working on this solo and I still can't get it.' Finally, it would come to him, and he would call me and say, 'Listen to this!' It would always tear my head off."

By this point, Ozzy and Sharon were inseparable, as business partners and lovers, but there remained one enormous impediment to their happiness: Ozzy was still married to Thelma Riley, a local Birmingham girl with whom he had two children, Jessica and Louis. As time wore on, Ozzy and Thelma's relationship grew strained, no doubt due to Ozzy's long stretches away from home and his continued substance abuse. "I was taking drugs so much I was a wreck," recalls Ozzy. "The final straw came when I shot all our cats. We had about 17, and I went crazy and shot them all. My wife found me under the piano in a white suit, a shotgun in one hand and a knife in the other."

Ozzy Osbourne, Tommy Aldridge, Randy Rhoads and Rudy Sarzo at Disney World in 1982

The *Diary of a Madman* tour was a smashing success, but Ozzy's excesses were nearing dangerous proportions. The heavy metal hero, adored by millions of youngsters, rapidly degenerated into every mother's nightmare.

It wasn't uncommon for Ozzy to spend an entire night after a show drinking, which is what he did one night in January 1982, while on a tour stop in San Antonio, Texas. Sharon, in an effort to keep Ozzy confined to the hotel, hid all of his clothes. At 7 A.M., frustrated by his captivity, Ozzy put on one of Sharon's dresses and a pair of high heels and headed outside. Some time that morning, he stopped to urinate on an old wall. It turned out to be part of the Alamo, site of a legendary 1836 battle between Texans and the Mexican army. Ozzy was promptly arrested and barred from playing in San Antonio for the next decade.

During a concert later that month in Des Moines, Iowa, a fan hurled a dead bat up on stage. Thinking it was a toy, Ozzy picked it up and bit off its head. He was rushed to the hospital after the show as a precaution and had to receive preventative rabies shots for the next few weeks. Diary of a madman, indeed.

For a period of five years, Ozzy's life had ping-ponged between tragedy and triumph—the death of his father, his firing from Black Sabbath, his resurgence as a heavy metal icon, his ongoing battle with drugs and alcohol, and so on. But it all paled in comparison to the catastrophe that struck on March 19, 1982, the day his best friend and musical inspiration, Randy Rhoads, died in a freak plane crash in Leesburg, Florida. Sharon recalls the events surrounding the incident:

"It was an overnight drive to Orlando, where we were scheduled to play at the Rock Superbowl XIV festival with Foreigner and UFO. We had to go past the home of the bus driver, Andrew Aycock—he lived at this place called the Flying Baron Estates. The buses were kept there, and he needed a couple of spare parts. We pulled into this area, and there was a small landing strip with some small aircraft. There was a big green field, three houses and the airfield.

"Ozzy and I were asleep on the bus. There was also [*bassist*] Rudy Sarzo, [*drummer*] Tommy Aldridge, Randy, Ozzy, a tour manager named Jake Duncan, [*keyboardist*] Don Airey, the bus driver's ex-wife and Rachel Youngblood, who was a 58-year-old lady who took care of all the band's clothes and cooked

ROSS HALFIN (THIS PAGE)

for them. She was a great friend of ours.

"It was about nine in the morning. Don Airey and the bus driver were awake, and they saw the planes. It turns out that the bus driver was also a pilot, even though none of his paperwork was in order. We also learned later on that he had been in a previous crash where a young boy was killed. Anyway, Don asked the driver, who apparently took one of the planes from the compound without permission, to take him up for a ride. So they go up for a while and land. Don then comes back in the bus and wakes everybody else up to go on the plane. Well, nobody else would go except Randy and Rachel. They went up, and the bus driver's ex-wife was standing outside the bus, watching. And then, before you knew it, the plane came down and went right through the bus and into one of the houses.

"Ozzy and I woke up, the back of the bus crushed down on us, and we had no idea what was happening. I ran to a nearby house to call for help, and it turned out that the owner of the house was also the owner of the plane. He and his wife just sat there, not offering to help and refusing to believe that a house across the way was on fire.

"It was just a horrible scene: The house was on fire, airplane pieces were scattered all around, the bus was destroyed and there was blood and bodies everywhere. There was nothing left—the pilot died, Rachel died, and Randy died. Instantly.

"The whole thing will always be a mystery to us. Randy was *terrified* of flying! What would make him go up there? Ozzy and I will wonder about it until the day we die. In my opinion, there was more going on. In the autopsy report, they found cocaine in the bus driver's system, a considerable amount, and of course he had been fighting with his ex-wife. I think for that one instant, while flying, he looked down at his ex-wife and said 'forget this,' and tried to kill her. Why Randy and Rachel—who, incidentally, didn't even like each other—had to be on that plane, though. It was just a horrific day."

Though Ozzy prefers to not discuss the bizarre circumstances surrounding Rhoads' death, he is quick to acknowledge Randy's brief but undeniable impact on the rock guitar community: "He was an exceptional musician, a dedicated guitarist, and he was always fun to be around,"

"MY PARENTS WANTED ME TO BE THE NEXT VAN CLIBURN, BUT I WANTED TO BE THE NEXT VAN HALEN."

But [*producer*] Ron Nevison gunned for that one, and it worked out all right.

GW The fact that you don't use a vibrato bar is a big part of the Jake E. Lee style. How did that develop?

LEE *Ooooh!* Everybody who uses a bar is going to hate me. [*laughs*] And *everybody* uses a bar. What Brad Gillis [*Night Ranger, formerly with Ozzy*] does with a bar is pretty innovative; some of what Eddie Van Halen has done with a bar is fairly innovative. I don't think a lot of what he has done with a bar is innovative, but he has brought it back and he doesn't rely on it like some people do. It's real easy to start a solo by hitting a harmonic at the fifth fret of the G string and to end a solo by playing the E string and hitting the bar again. I'm not saying that Eddie relies on that, because, obviously, he's a great guitar player. But a lot of people do use the bar when their brain or their heart quits thinking about the music. They need to have a filler, and that's why I think a bar is cheating.

I think young guys should learn how to play without the bar, and then, once they're pretty happening, they can start incorporating the bar. That's what I always planned on doing, but I've never gotten around to it yet. I haven't gotten good enough. You put a guitar with a bar in my hand and I go crazy, whacko. You might as well glue my hand to the bar, because that's all I want to do. I'm useless when there's a bar on there, so for my own good I don't use a bar.

GW On *The Ultimate Sin*, did the absence of large-scale keyboard parts give you more creative freedom?

LEE Yes. That was something I insisted on. Ozzy kept saying, "We've always had a keyboard player. Where is a keyboard player now that we're writing songs?" On *Bark at the Moon*, if we didn't know what to do, it was real easy to say, "Don [*Airey, keyboardist*], make some kind of noise." When we were writing the new album, I more or less insisted that we didn't have a keyboard player. I said, "Look, if we can write a song without keyboards, then the keyboards will add that much more when we finally do add them." I wanted to write the songs and not have anything filling up space besides the bass, drums and guitar. If something didn't work, we could change it musically. We brought the keyboard player [*Mike Moran*] in only after all the parts were done. We did demos all the time we were writing. We had keyboards there that belonged to Ozzy, and I played them on a lot of the demos.

GW I didn't know that you played keyboards.

LEE Yeah, that's what I started on. I started playing keyboards when I was six, and I'm classically trained. I took classical piano for two to four hours every day until I was 16. I went to the Music Conservatory when I was 12 and I was the second youngest person ever admitted there. I was supposed to be a real promising piano player.

GW What happened?

LEE I hated piano! Piano kept me from playing football and baseball with the other kids. But I was always musically inclined, and my sister happened to have a guitar sitting around the house, and when I picked it up, I said, "This is the one." I stared playing guitar and I quit playing piano. My parents wanted me to be the next Van Cliburn, but I wanted to be the next Van Halen.

GW You later joined Ratt and then Rough Cutt. How did you hear about the spot in Ozzy's band?

LEE Someone contacted me about it. At first I said no, because I didn't want to step into Randy Rhoads' shoes. It's hard enough trying to replace a good guitar player—and I don't want this to sound callous—but when they die, they turn into legends. I didn't want to be compared to somebody else for the rest of my life. But I went down there anyway, and I think there was a list of 25 guitar players. We each spent 15 minutes in the studio doing whatever we wanted to do. We had our pictures taken; they were given to Ozzy and he picked three of us: George [*Lynch, Dokken*], Mitch Perry and me. George was flown to England and given first crack at it. Me and Mitch were left in L.A. Ozzy came down and we auditioned at S.I.R. in New York City, and I got it. And I was 45 minutes late! Dana Strum, who did the first round of auditions, said Ozzy had almost walked out the door; he said, "Fuck it, if this guy doesn't care enough to show up on time *and* he's going to be this kind of problem, forget it. I don't care how good he is." But Dana kept him there.

GW Did Ozzy remark about the fact that you didn't use a tremolo bar?

LEE Yeah. The first thing he said was, "Do you know how to play a guitar with a wang bar on it?" And I said, "Of course. Anybody can play a guitar with a wang bar, but I don't like it." And he said, "Well, why don't you *think* about using one? Because I don't think you can play some of these songs without one." And I said, "I can. I'll show ya." After rehearsal he said, "Yeah, fine, it sounds like you've got one, I don't care. As long as it sounds good you don't need to use one." He was under the impression that a modern guitarist cannot

Makeup sessions for the "Bark at the Moon" video

STEVE RAPPAPORT/LONDON FEATURES

says Ozzy. "He could be so shy, but then people would hear him play and he'd blow them off the face of the earth. If he were still here with us, he'd be at the forefront of what guitarists were doing. He'd be the leader. Not a day goes by that I don't think about him."

Though clearly devastated and uncertain of his future as a solo artist, Ozzy made immediate plans to return to the road. For one thing, he needed the money that a lengthy summer tour would generate ("After selling 5.5 million copies of the first album, Ozzy only received $15,000 in royalties," says Sharon, referring to Ozzy's unfavorable contract with her father's record label). For another, it was a form of instant therapy to help him cope with Randy's death. "Getting back on the road was the only thing we could do at that point," says Sharon. "If we had stayed home and done nothing, the band would have fallen apart. I never would have been able to get Ozzy back onstage again."

Says Ozzy, "When Randy got killed, I said to Sharon, 'I can't keep doing this.' And she said, 'Yes you can. If Randy was alive, this is what he would want you to do.' So I decided the best thing to do would be to get back out on the road. And it wasn't the most amazing show, but we did it."

Finding a suitable replacement for Rhoads was not an easy task for Ozzy. First to be approached was ex–Thin Lizzy guitarist Gary Moore, who was also managed by Sharon, but he declined. Michael Schenker volunteered, but his asking price was too high, especially in view of Ozzy's financial troubles. Then, as singer Ian Gillan disbanded his own outfit, Gillan, to join Black Sabbath, Gillan's guitarist, Bernie Tormé, was tapped by Ozzy to replace Randy on the tour. But Tormé, a disciple of the Hendrix school of blues-based rock guitar, was clearly not the right man to fill Rhoads' stylistic shoes. "Bernie was okay, but Randy wasn't dead a month, and it's a hard thing for any guitarist to be in that position," says Ozzy. "I wouldn't have done it." After a few weeks, Tormé told Ozzy he was planning to leave the tour, and Ozzy found himself once again in search of a new guitarist.

Longtime Night Ranger guitarist Brad Gillis tells how he, at the time a 24-year-old Californian, was suddenly thrust into the spotlight as Randy's second replacement. "I was with the band Ranger before we were Night Ranger, and we were looking for a record deal. But we weren't doing very many gigs, so just to keep busy I put together another rock band called the Alameda All Stars. We played around California, and during the shows we would do two Ozzy songs, 'Flying High Again' and 'Mr. Crowley.' About two weeks after Randy died, a friend of mine who also knew [*Ozzy's drummer*] Tommy Aldridge told Tommy about me, and Tommy told Sharon and Ozzy. Next thing I know, I get a call from Sharon asking me to fly out to New York for an audition. I had about two days to learn the entire set list. I thought it was going to be a rigorous audition process, but when I got there, it was just me."

> "WE TOLD THE AUDIENCE THAT OZZY HAD FOOD POISONING AND THAT WE'D TAKEN HIM TO THE HOSPITAL, BUT REALLY HE WAS JUST PASSED OUT IN THE BACK OF THE BUS."
> —Brad Gillis

For the next five days, Gillis traveled with the band, watching the shows, learning the set and practicing for 10 hours a day. Finally, with Tormé about to leave, Ozzy asked Gillis if he was ready. Their first show together was in Binghamton, New York, "one of the scariest nights of my life," says Gillis. "I pretty much pulled off every song that night except 'Revelation (Mother Earth),' which starts off slow, then picks up speed somewhere in the middle—and I came in one verse too early. Ozzy looked over at me after realizing that I was in the wrong section, and I quickly had to recover and find my place. After that show, everyone congratulated me for doing a good job, and Ozzy came over to me and said, 'We won't screw up on "Revelation" anymore, will we?' And I said, 'No we won't!'

"But it was tough in the beginning for me. A lot of the fans out there were holding up 'Randy Lives!' signs and giving me the finger and stuff. But they came around eventually."

In July 1982, Ozzy and Sharon were married in Maui, Hawaii. Gillis recalls the celebration: "That was a trip. They had a little Hawaiian band playing at the reception: a couple of acoustic guitars and a two-piece drum kit. And we got up and did 'Paranoid' on acoustic guitars, with Rudy Sarzo playing an upright bass and Ozzy singing in his little wedding outfit!"

With his new marriage, the successful continuation of the tour despite Randy's death

Brad Gillis in 1983

NEIL ZLOZOWER

and both *Blizzard of Ozz* and *Diary of a Madman* climbing back up the charts, things were clearly going well for Ozzy. Yet, despite all the good fortune in his life, Ozzy's drinking and drug abuse had once again spun out of control.

"I remember we had to cancel a show in Bakersfield, California, because Ozzy pretty much couldn't play the gig," Gillis recalls. "We told the audience that he had food poisoning and that we'd taken him to the hospital, but really he was just passed out in the back of the bus. He was drinking a lot in those days and dabbling in other things, and we helped him out as much as we could by being supportive. And things were going good for him. All the shows were sold out and the records were selling, but he was still depressed over Randy's death. He needed real help to pull him through this."

Around this time, Sharon and Ozzy were desperately trying to break free from the financially constricting contract Ozzy had with her father and Jet Records. "My father used to take 90 percent and give the artist only 10 percent," says Sharon. But Arden wouldn't budge, aware that letting Ozzy go would mean losing millions of dollars in potential income. A vicious legal battle between Sharon and her father ensued, and while the two had not exactly seen eye-to-eye since her departure from his company a few years earlier, this power struggle led to the final break in their relationship—professionally and personally. Eventually, after paying Don Arden $1.5 million for Ozzy's contract and delivering one last album to fulfill the artist's contractual obligations to Jet Records—1982's live *Speak of the Devil*, which featured only Black Sabbath songs recorded on the current tour—Ozzy and Sharon's dealings with her father and his company were over. While this was considered a victory within the Osbourne camp, it's clear that certain scars still have not healed. Asked if her father is still alive today, Sharon's icy response is, "Yes he is, unfortunately."

Not long after the release of *Speak of the Devil*, with the successful world tour winding to a close, Gillis felt that the time had come to leave Ozzy's band and return home to pursue a career with his own band.

"When Night Ranger finally got a record deal, I had to make a choice," he recalls. "I had spent many years with those guys, and I was more comfortable in a band situation than being a sideman. So I told Ozzy, and he was cool about it."

"I'm forever indebted to Brad because he put his own project on hold so he could come out and help me on the tour," says Ozzy. "And when he was ready to leave, I said, 'You should go with your heart, Brad, because you don't owe me a thing. If anything, I owe you.'"

For the fourth time in little over three years, Ozzy was in need of a new guitarist. Again, he enlisted the help of Dana Strum, the man responsible for introducing Ozzy to Randy. Strum handpicked 25 guitarists from

"I'M GLAD YOU LIKED RANDY, BUT YOU DON'T HAVE TO SHOVE HIM IN MY FACE."

DAVID SEELIG/STAR FILE

play without a bar. I proved him wrong, I hope. I can't think of anyone new who doesn't play with a bar.

GW When you sit down to record a solo, what goes through your mind in terms of notes and effects?

LEE There are basically three different ways I work out a solo. The first method involves taping everything at the rehearsals and editing down the best parts from each take to make a master copy. The solos on "Thank God for the Bomb" and "Lightning Strikes" are good examples of this method. On "Thank God for the Bomb," I played a different lead every time we rehearsed it, so I ended up with 50 different leads. I just took the best bits from every solo and put them into one solo.

The second way involves listening to the rhythm over and over. I'll set my guitar across the room; I won't even touch it. I'll hum the rhythm in my head and wait until the ideas start coming. Then I'll pick the guitar up. That's probably my favorite way of writing a solo. That's the way a real musician would do it; he'd play what's in his head rather than automatic riffs. I'm not that good yet, so I still go for the riff. I used this method on most of the songs.

The third way is where I don't have anything worked out and nothing in my head; I just walk in the studio and say, "Roll the tape, let's see what comes out." Those are like jams. I did that on "Shot in the Dark" and "Never Know Why." When I don't know what I'm doing, that's what comes out.

And the solo on "The Ultimate Sin" is really just an exercise in arpeggios.

GW The solo on "Slow Down," from *Bark at the Moon*, seemed to be really effective.

LEE I liked that solo. I think it was my favorite solo on there. It might be my favorite solo that I've ever done because it's really melodic and it has a lot of fire, which is how I'd like to play. But I don't get comments on that solo too often. I don't get comments on my solos much anyway.

GW Is that true?

LEE Well, I do now, but I didn't so much on the first album. Kids would come up and say, "Hey, you're hot! You're great," but I actually got a lot of compliments on the way I moved. They would say, "Hey man, you move better than anybody." I got a lot of general comments like that, but on this new tour a lot of people are telling me that my *leads* are happening.

GW Maybe on the first album you were still living in the shadow of Randy Rhoads.

LEE Yeah. I still am.

GW Were you a fan of Randy's?

LEE Mmm, yeah. I thought he was *the* best new guitar player post-Eddie. I thought he was the most promising one I'd heard. I was sad when he died. In fact, me and Warren got drunk that night toasting Randy Rhoads.

There was one show [*with Ozzy*] where there were these kids off to the side, so I went over to see what they were doing. They all had Randy Rhoads T-shirts, and they kept pointing at the shirts and going "Number One," and then they'd point at me and flip me off. I went over there after the show and I said, "Wearing a Randy Rhoads T-shirt only reminds Ozzy that he's lost a friend. Randy is not around to appreciate it, and *I* don't appreciate it. I'm glad you liked Randy but you don't have to shove him in my face.

GW Do you ever have the feeling that other players are looking at you to see what you're going to do next?

LEE Yeah—waiting for me to fuck up. I feel a little pressure, but it doesn't bother me. On the first record, I felt it because there were a lot of guitar players out there who wanted the gig, and they said, "Okay, this is the guy he picked. Let's see what he's got." I did feel that every time I went in to play something because I knew there were going to be a lot of people listening to see if I did any good or not. I'm not the kind of person who really cares what other people think. I play what I like, and if somebody else likes it, great; they're a friend of mine. If they don't like it, we can still be friends, but I don't really care. I didn't feel that kind of pressure so much this time, but I do feel it once in a while. There are guitar players who still come up to Ozzy and go, "I'm the guitar player you should have got."

GW Do you ever feel obscured by playing in Ozzy's band?

LEE No. If anything, I think I get more attention than I deserve as a guitar player. If somebody comes up to me and goes, "Man, you're the best guitar player in the world," I start feeling stupid. I go, "Nah, there are guys better than me." But if somebody comes up and says, "You really suck. You're nothing compared to Randy," then I go, "Hey, fuck you! I'm good. I'm probably 10 times better than you'll ever be." ■

around the L.A. area and sent tapes, pictures and bios of each to Ozzy. One of the candidates was 24-year-old Jake E. Lee, who'd been sitting idle since leaving his band, Rough Cutt, three months earlier.

"George Lynch [*of Dokken*] actually got the gig before I did," recalls Lee. "He went on the road with Ozzy's band for about two weeks to watch and learn the material. I figured that George had it, but then Dana called me and said that Ozzy wanted to audition me and Mitch with the band. So a few days later, we went to S.I.R. Studios in New York for the audition. Mitch went first, I went second, and after I played Ozzy came up to me and said, 'If you want it, you got it.' Then George walked in, and Ozzy turned to him and said, 'You've lost the gig. It's his,' and walked away. I've seen Ozzy fire a couple of people, and it's never pleasant."

Though they would work together for only a few years and eventually part under not-so-amicable circumstances, it was clear that Ozzy had made yet another marvelous discovery in Jake E. Lee. Their first album together, 1983's *Bark at the Moon*, showcased Lee's fiery shred ability and penchant for wah-wah-saturated leads and razor-sharp metallic riffing, making him the ideal successor to Randy Rhoads and an important figure in the evolution of Eighties rock guitar. His flashy showmanship both as a player and performer radiated a confidence that quickly endeared him to Ozzy's fan base—though Ozzy himself was hardly tickled by Jake's cocksure attitude.

As one might expect, Jake, too, has less-than-favorable recollections of his time working with Ozzy: "He was fucked-up and drunk most of the time—pretty much for the whole four years I was with him. He would guzzle whole bottles of cognac—I never saw anyone drink like him. It created a lot of communication problems between Ozzy and the rest of the band. There were plenty of nights where he'd knock on my hotel door at three o'clock in the morning, get me out of bed, tell me to plug in my guitar and turn on the tape recorder, and he'd start trying to tell me about this idea he had for a song, but it would be all mumbling and incoherent. And he'd get really pissed off at me because I couldn't understand what he wanted me to do."

Ozzy's drug and alcohol consumption were at an all-time high during his years with Jake E. Lee, sending his health into decline and his weight into the stratosphere. (He ultimately reached 220 pounds, which, he says, was "all from beer.") In the liner notes to his 1986 album, *The Ultimate Sin*, Ozzy thanked "all friends at the Betty Ford Centre."

"There was one show that I'll always remember," says Jake. "It was at some outdoor festival somewhere, and Ozzy and Sharon had gotten into a big argument before the show, and she took off with the kids on the tour bus. Ozzy drank so much that day that he was totally fucked up by showtime. He put on one of Sharon's dresses, some high heels and a big, flowery sun bonnet and put on some lipstick. We started the first song, and halfway through Ozzy just quit singing. Then he started telling the audience about how he and Sharon had had a fight, and that she had left him, and what was he going to do? The tour manager was off to the side of the stage, yelling at me to start the next song, so I did. And Ozzy got real pissed. He made me stop playing, and then he started telling the story again. A couple of the road crew guys came out and took Ozzy off the stage, and the band left, too. I don't think the crowd was too pleased about it."

On March 19, 1987—exactly five years after Randy Rhoads' death—Ozzy released the *Tribute* album, a collection of never-before-heard live music (from a 1981 Canadian performance) featuring the late guitarist. "After Randy's death, I just wanted to hold on to the material," remembers Ozzy. "It was locked away in a vault. I didn't want to hear it, I didn't want to even know about it. When we found the recording years later and listened to it, it only took about a minute and we were devastated. It was *that* good. Any initial fears or worries we had about putting the record out were put to rest that fast. People just had to hear it, hear Randy play. That's all I could think. This is actually the only official recording of us live with Randy. That's why it's special."

Soon after the release of the *Tribute* album, Jake E. Lee was relieved of his position in Ozzy's band. ("Ozzy started telling people that I didn't want the *Tribute* album to come out, but that was never true," says Jake. "I think it was just his way of trying to justify firing me, because there really didn't seem to be a reason.") Ozzy was in need of a guitarist yet again. Only a few months would pass before he would make yet another discovery, this time a 19-year-old unknown from New Jersey: Zakk Wylde.

With his bell bottoms, Confederate-flag guitar and screeching shit-kicker licks, Wylde was

Zakk Wylde with Ozzy in 2001

ROSS HALFIN

a fresh face on the guitar scene, a grungy, unbridled combination of Rhoads' skill and Lee's flashiness, yet clearly his own player. Though Zakk ceased being an official member of Ozzy's band in 1995 ("He was negotiating with Guns N' Roses, had his Pride and Glory project going and said he wanted to tour with me," says Ozzy. "He obviously didn't know what he wanted to do, so I made up his mind for him."), his trademark squeaks and squeals and churning metal riffs grace the last three Osbourne studio albums, *No Rest for the Wicked* (1988), *No More Tears* (1991) and *Ozzmosis* (1995). Today, Ozzy is taking a wait-and-see approach as to which musicians he selects for touring and recording. "I'm at a point in my life now where I don't have to have a permanent band," says Ozzy. "The beauty of being Ozzy is that it doesn't matter who I get up there with, as long as I get up there."

A reunited Black Sabbath in 1999

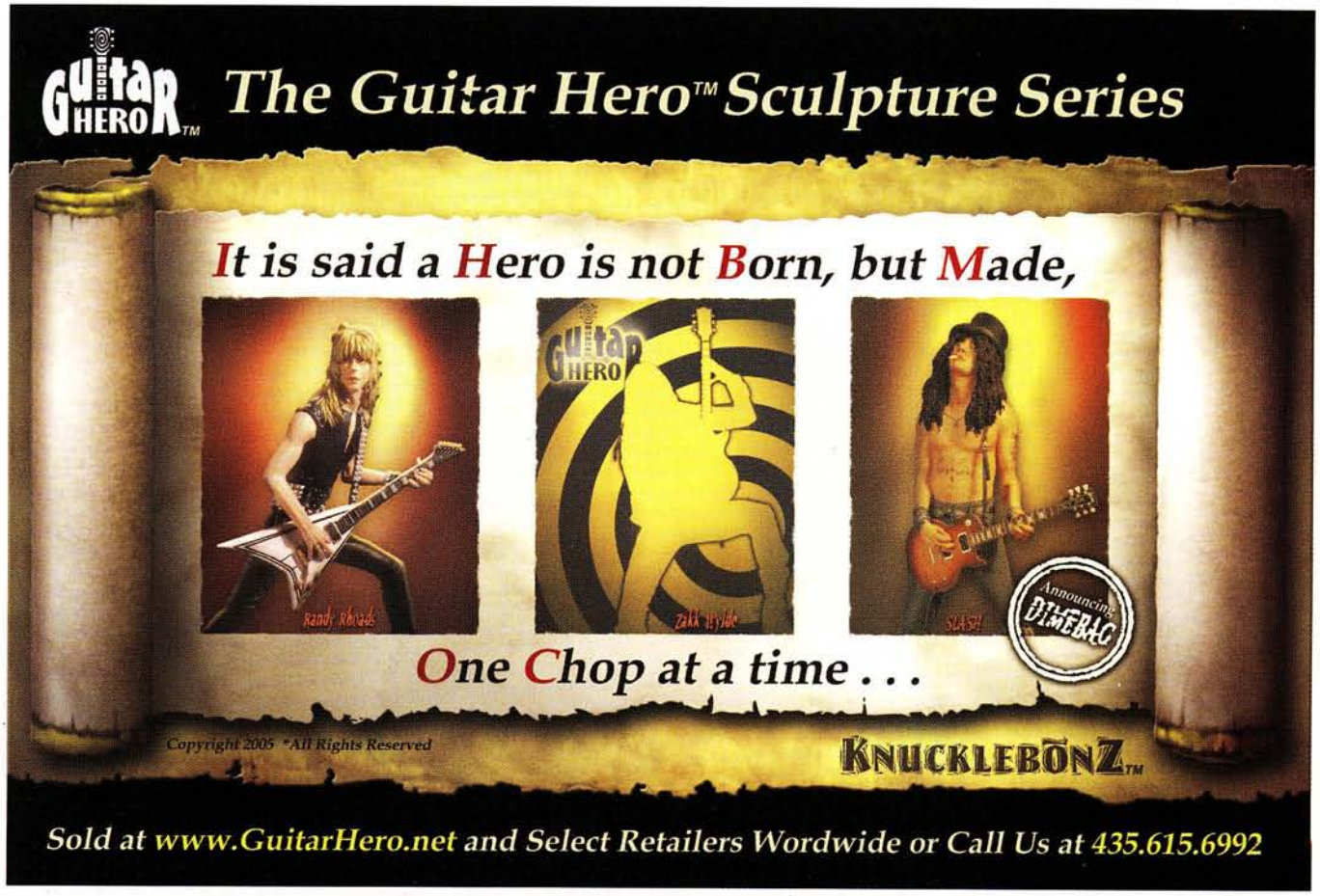
It's been 30 years since Ozzy first picked up a mic with Black Sabbath, a dizzying career in which he has frequently scaled the heights of heavy metal stardom—and hit rock bottom just as often. "I haven't sat on my ass all these years picking up royalty checks off a conveyor belt," says Ozzy. "I've worked damn hard to get where I am." Today, he has few battles left to fight. Drug-free since 1991, Ozzy continues to lead a healthy lifestyle that includes an intense daily workout regimen (his weight is back to its normal 165 pounds). He even recently triumphed over one of his last remaining vices: nicotine. "I've done all kinds of drugs, but cigarettes are one of the most addictive things I've ever put into my body."

His annual Ozzfest tour continues to be one of the highest-grossing summer packages, knocking Lollapalooza from its perch as the *festival du jour*. Ozzy is currently putting the finishing touches on a new project with a reunited Black Sabbath: a live recording of two shows the band played last December in its hometown of Birmingham, England. The album, set for release this fall, will also feature two new studio tracks, a possible sign that a full Black Sabbath reunion album is on the way. "It's so nice," says Ozzy, "especially after all the hostility, the anger and the bad things we've said about each other over the years, to come full circle and be friends again."

His career is on track, his financial status and family life are secure, his health is no longer in question and he's even reconciled with his former sparring partners in Sabbath. Clearly, the madman side of Ozzy Osbourne has been laid to rest, along with a few headless winged creatures and a houseful of shotgunned cats. He's survived all his battles and come out on top, at ease with the many misfortunes it's been his misfortune to endure...well, almost.

"I have no real regrets," says Ozzy, "except that I wasn't up to keeping Randy Rhoads from getting on that plane. I'm no superman, no person from another planet. I'm just a lucky guy." ■

ROSS HALFIN



Winning Band: Quiet Riot Hits Valley, Music Blasts
ROCK CONCERT
Van Halen
AND
Quiet Riot
Saturday
April 23
Glendale College Aud.
1500 N. VERDUGO RD.
8:00 pm
$3.75
QUIET RIOT
MAGIC WAND
PRODUCTIONS
Rock star Rhoads
election pleases
new school chief

CRAZY TRAIN

HIS RISE WAS METEORIC—SWIFT, BRILLIANT AND ALL-TOO BRIEF. IN MARCH 2002, ON THE 20TH ANNIVERSARY OF HIS DEATH, GUITAR WORLD PAID TRIBUTE TO **Randy Rhoads,** THE GROUNDBREAKING GUITARIST WHO HELPED OZZY OSBOURNE GET HIS CAREER ON TRACK.

by alan di perna

"THERE ARE SOME PEOPLE WHO ARE LIKE A SHOOTING STAR. They come and hit the planet and explode into a beautiful rainbow of colors. Then they shoot off somewhere else. And that was the life of Randy Rhoads."

Ozzy Osbourne waxes uncharacteristically poetic on the subject of Randy Rhoads. The legendary guitarist was just 25 years old when he died in an airplane accident on March 19, 1982, while on tour with Ozzy's band. These days, Osbourne is a metal icon; as figurehead for the annual Ozzfest he's become a tattooed patriarch for a whole new generation of hard-music fans, but things were very different when the singer first met up with Rhoads in 1979. Ozzy had just been fired from his original band, Black Sabbath. For all intents and purposes, he was holding a one-way ticket to Palookaville.

"I was a drunken, drugged-out, fucked-up slob," Osbourne admits. "But Randy was patient with me."

Rhoads' composure benefited them both. Osbourne's solo career

Quiet Riot in the late Seventies: from left, Drew Forsyth, Kelly Garni, Kevin DuBrow and Randy Rhoads

was launched by means of the two albums he recorded with Rhoads, 1980's *Blizzard of Ozz* and '81's *Diary of a Madman*, and those records form the basis for Rhoads' own formidable legend. More significantly, his stunning guitar technique, classical influences and admirable musical discipline on those albums helped launch the Eighties shred boom.

But Rhoads' appeal has long outlived the era of big hair and spandex leotards. While he doesn't have the status of dead rock stars like Jimi Hendrix, Jim Morrison or John Lennon, Rhoads nonetheless holds a special place in the rock guitar subculture. He is the all-American guitar hero, the golden-haired patron saint of every kid who ever labored long and hard to master metal licks in a suburban bedroom.

Rhoads was born December 6, 1956, in Santa Monica, California, and raised in the L.A. suburb of Burbank, which for many years was an enclave of conservatism and traditional family values amid the bizarre cultural circus that is greater Los Angeles. Rhoads' earliest musical instruction was given to him by his mother, Delores, a professional musician who ran a music school in Burbank and raised her three kids single-handedly.

By the time he was in his teens, Rhoads was teaching guitar at his mom's music school. He taught his junior high school friend Kelly Garni how to play bass, and together they worked their way through the usual assortment of garage bands, ultimately forming Quiet Riot with drummer Drew Forsyth and singer Kevin DuBrow. By the mid Seventies, Quiet Riot became the house band at the Starwood, Hollywood's archetypal rock dive. The Sunset Strip glam-metal scene was in its formative stages back then.

Rhoads on July 4, 1981

"The real hardcore music was going on at the Starwood," Garni recalls. "You had Van Halen down the street at Gazzarri's. They were doing a Top 40 thing."

Eddie Van Halen and Randy Rhoads were the two prime originators of the pyrotechnic guitar style that would come to dominate Eighties metal. Both brought a new level of technical expertise to rock guitar playing. But while Eddie's approach was intuitive and rooted in traditional rock aesthetics, Randy's arose from a classical foundation he acquired through his formal musical training. For the most part, he broke with rock's long tradition of spontaneously improvised solos, a custom that stemmed from African-American musical forms like jazz and blues. Instead, Rhoads brought the rock guitar solo closer to the spirit of the classical cadenza—a set piece specifically designed to showcase technical virtuosity.

Rhoads frequently shunned blues-based, African-American–derived pentatonics in favor of classical scales and modes, such as the natural minor (Aeolian) intervals heard in his solos for Ozzy's "Crazy Train" and "Believer." Rhoads was not the first axman to use these modes; earlier metal guitarists like Deep Purple's Ritchie Blackmore had also favored minor scales. What sets Rhoads' use of these modalities apart is the level of articulation he was able to bring to even the most difficult passages. His fluid legato feel was unique in all the world of rock.

Progressive rock bands such as Yes, Gentle Giant, Focus and Emerson, Lake and Palmer had also previously popularized the use of European classical modes and virtuosity in rock music. But Rhoads' appropriation of these elements is completely devoid of prog-rock's "high-brow," Euro leanings. Instead, while astoundingly precise and harmonically astute, his playing is unmistakably Caucasian American—and 100 percent heavy metal. His

MICHAEL SEXTON (PREVIOUS SPREAD), NEIL ZLOZOWER (TOP), GARY GERSHOFF/RETNA LTD. (BOTTOM)

THE AGE OF INNOCENCE

THE LATE, GREAT RANDY RHOADS WASN'T BORN A HEAVY METAL LEGEND. IN THIS EXCLUSIVE INTERVIEW, KELLY GARNI, RANDY'S CHILDHOOD FRIEND AND FELLOW MEMBER OF QUIET RIOT, RECALLS THE EARLY YEARS OF THE GUITARIST WHO BECAME OZZY'S BOY WONDER.

BY ALAN DI PERNA

"I feel like he watches over me in a lot of ways." Kelly Garni is talking about his departed friend, Randy Rhoads. A slim, compact man of 36, Garni still sports a roosterish rocker's hairdo and earring. He was Rhoads' best friend and played bass behind the legendary guitarist for years, first in teenage backyard bands and then in the first incarnation of Quiet Riot. Garni is the foremost witness to Rhoads' early years, before his brief yet blazing tenure with Ozzy Osbourne, a musical adventure that ended in tragedy when a plane crash took the young guitarist's life in 1982.

"I spent nine years playing with Randy Rhoads," Garni says with quiet pride. "No other musician on earth can say that.

"My earliest memory of Randy is of being in the seventh grade and seeing this funny looking kid. He was a little skinny kid with long hair. At school, everybody seems to fall into some kind of category or social group. Randy didn't. He was definitely not like anybody else. I thought: I have to get to know that person."

Rhoads came from a highly musical family. He started playing guitar at seven and soon began teaching at the local music school that his mother still runs today. "The Rhoads family lived just around the corner from me," says Garni. "The house was always full of musical instruments. Randy's brother [*also named Kelly*] was a drummer and had this wonderful kit setup. His sister also played guitar, and there was a big old organ that you had to pump with your feet. His mom played every instrument in the universe. And, of course, there was Randy with his guitars. He had two at the time: a very old Gibson acoustic, called an Army Navy Special, as I recall, and an Ovation electric. His dad worked at Ovation and gave him this beautiful *f*-hole semiacoustic. Randy loved the guitar. He shined it all the time. He had that and a teeny, tiny Gretsch amp."

Eager to learn an instrument, Garni took to bass at Rhoads' prompting: "There was a little Japanese bass laying around Randy's house, and I kind of adopted that. He began to teach me how to play it. He would come home from his lessons and say, 'I learned this really good chord progression today. Here's what you need to do to play it on the bass.' As he learned, I learned. He was still working on chords at first, but soon he began to learn his leads. I was very useful to him then, because I could play a little pattern for him to do his lead over. That's pretty much what we did all day. We didn't go out and play games or sports or anything. We just jammed."

When asked about their early influences, Garni goes to his record cabinet and produces an old Alice Cooper live bootleg: two well-worn vinyl discs in a soiled, plain white jacket, the paper sleeves torn at their circular centers from extensive use.

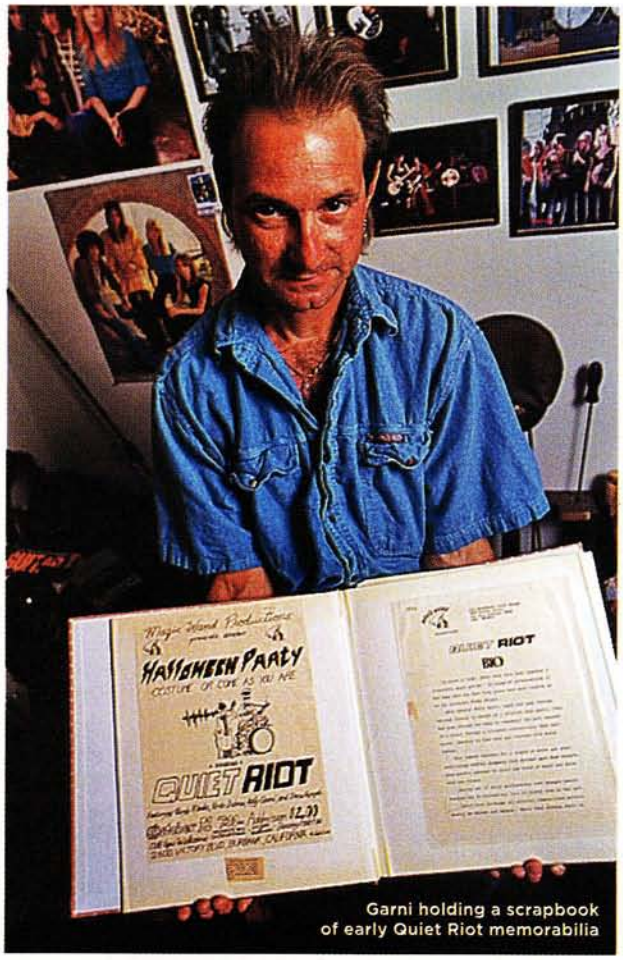
"This was one of Randy's most prized possessions," Garni says with all due reverence. "It fascinated him because it wasn't all carefully rehearsed and polished like a studio album. You could hear the mistakes, and that was of great interest to both of us. There's a big, long jam on the song 'Eighteen,' on the chord progression C, D and E. That was probably our favorite chord progression. We'd jam on that a lot. [*Alice Cooper guitarist*] Glen Buxton was a very big guitar hero of Randy's. That's never said enough in interviews. I always see names like Beck, Page and Leslie West, whom Randy certainly admired; he even went on to become friends with Leslie West. But Glen Buxton was the original big influence on him. And then, later on, Mick Ronson became a very major influence for Randy, both in technique and image. Look at Mick Ronson on a live Bowie video and it's scary how much Randy resembled him."

Asked if Rhoads chose a white Les Paul as his signature ax because Ronson played a similar guitar, Garni says, "No one has ever suggested that before, but yes, I think he did."

It was Rhoads' older brother who turned the boys on to Alice Cooper, exposing their impressionable young minds to *Easy Action* and *Love It to Death*. He also encouraged the duo to attend their first rock and roll concert: a 1971 show with Alice Cooper and Black Oak Arkansas.

"We were completely blown away by both bands," says Garni. "It opened up a whole new aspect of life for us. Not only is it fun to play music; it's *really* cool to go to a concert and watch people play it. And to see Alice Cooper back then doing a *show!* Most people just got up and played music in those days. But here, these guys came out dressed really weird, and Alice tried to hypnotize the audience and all. Black Oak Arkansas was great too. We thought they were really cool because they had hair down to their waists and they wore real tight jeans. So we started dressing like that and showing up at school that way. We really started raising some eyebrows."

Longhairs were not very plentiful at Burbank's John Muir Jr. High in 1971. By Garni's report, he and Rhoads were by far the



Garni holding a scrapbook of early Quiet Riot memorabilia

MICHAEL SEXTON

"RANDY CONFIDED IN ME THAT HE HAD ASPIRATIONS TO DO SOMETHING ELSE OTHER THAN PLAY WITH OZZY. JUST BEFORE HIS DEATH, I KNOW HE WASN'T THE HAPPIEST CAMPER OUT THERE."—TOMMY ALDRIDGE

biggest heroes, after all, were people like Leslie West and Alice Cooper guitarist Glen Buxton, not Beethoven and Mozart.

In terms of his instrument and stage look, Rhoads took a major cue from the transgendered glam-icon image of David Bowie guitarist Mick Ronson and even began playing a white Les Paul, as Ronson did. Rhoads' stage outfits were designed by his longtime girlfriend Jody Raskin. They featured huge polka dots, which later became something of a Rhoads trademark, and big bow ties, generally worn over a bare torso.

While DuBrow was Quiet Riot's extrovert onstage and off, it was Rhoads who "unquestionably stole the show," according to Garni.

"He was five feet seven inches, and he weighed only 105 pounds," says Garni. "His guitar was almost bigger than him. But he'd run around like a wild man with it and just be humongously loud. As shy as he was, Randy was the star."

The band recorded two albums, *Quiet Riot I* and *Quiet Riot II*, but was unable to secure U.S. releases for either disc; both records originally came out in Japan only. (Highlights from the albums were posthumously reissued in 1994 on the CD *Quiet Riot: The Randy Rhoads Years*.) Disillusioned with the band's inability to get any farther than Sunset Strip, Garni left in 1979, shortly after the recording of *Quiet Riot II*. He was replaced by Rudy Sarzo. The Cuban-born bassist, a former hairdresser, became Rhoads' new friend and took charge of his coiffure. The two would also go clothes shopping together. "The funniest thing," recalls Sarzo, "is that because Randy was so little—like, a size one—we used to go to girls' stores for his jeans and stuff like that. He couldn't find the right size in a men's store."

Despite his newfound friendship with Sarzo, Rhoads exited Quiet Riot a few months after Garni. "We were doing everything possible to get ourselves an American record deal," says Kevin DuBrow, "but the band was going nowhere fast, and Randy knew it. In October 1979, Randy—unbeknownst to me—heard that Ozzy Osbourne was auditioning guitar players, so he took his little practice amp and tried out."

Osbourne takes up the tale. "Even though I was fucked up on cocaine and booze, I remember when I first met Randy Rhoads. I was staying at a hotel called Le Parc on West Knoll off Santa Monica Boulevard [*in West Hollywood*]. I used to live like an animal then. And Dana Strum from Slaughter says to me, 'I've got this fucking amazing guitar player for you.' And I go, 'Yeah, sure.' 'Cause at the time, everybody was a fucking Hendrix clone. So it was one in the morning and I was fucking smashed. Off the wall. And this little guy comes in. I thought he was gay at first. He was very effeminate looking, and he wore little boots. He looked like a fucking doll. But even in my stupor, I realized he was great as soon as he started playing the guitar."

By this time, Ozzy had been ejected from Black Sabbath in a manner less than friendly. His excessive drinking and drug use had estranged him from his first wife, Thelma Riley. His management had been undertaken by Sharon Arden, daughter of former Sabbath manager Don Arden. Sharon and Ozzy's business relationship grew into a love affair, a frequently explosive romance that, nonetheless, would eventually result in marriage. Along with Rhoads, they recruited two British rock vets: former Rainbow bassist Bob Daisley and ex–Uriah Heep drummer Lee Kerslake. This would be the group to launch Ozzy's solo career.

Singer, manager and band decamped for England, where they began preparations for Ozzy's solo debut album. Despite differences in age, nationality, personal discipline, professional experience and capacity for alcohol and drug consumption, Ozzy and Rhoads soon became fast friends. "Sharon, Randy and I and a couple of roadies, we'd go out and be goofy," Ozzy recalls. "We loved that. I remember Randy liked to drink Kahlúa and milk. We'd get drunk and start fights. And Randy was a hundred and fucking five pounds wet, you know."

Rhoads' legend tends to paint the guitarist as something of a choirboy, an innocent adrift in the decadent world of rock and roll. But the human being behind the legend wasn't quite so angelic. "Randy's consumption of drink was nowhere near Ozzy's," says Sharon. "But when Randy did drink, he had a wicked little sense of humor. He would love to wind people up. Like we were once in a hotel bar somewhere. Randy went and pissed in his drink, then

NEIL ZLOZOWER

freakiest of all the guys who ventured to sport the rock fashions of the early Seventies: "We were harassed, beaten up, constantly threatened and constantly chased home. We often had to leave school early. I'll never forget what I call 'The Day Randy Wore the Red Pants.' He'd saved his money for weeks to buy these red pants he'd seen and just had to have. They were *the* brightest red pants you ever saw, and skin tight. He was so proud of them. He wore them to school and the whole place went nuts. Everyone was talking about it. They called him a fag and all that. All the jocks were planning a mass lynching after school. We even got called up to the office and escorted home. After that, he put those pants away and never wore them again."

To this day, there's something quaintly "Fifties" about Burbank, a town that is oddly unlike any of the other suburbs that surround Hollywood. There are a lot of cute little family shops and, as you ascend the hills that lie to the north of the town, suburban neighborhoods that evoke images of *Leave It to Beaver* and *Father Knows Best*. It was in this environment that Rhoads and Garni first performed in public.

"We played a lot of parties in the neighborhood, every Friday and Saturday night, or any other night we could. If we heard about a party in town, we'd go over there and say, 'Hey can we play at your party? We got all our gear right out in the car. We'll do it for free.' Usually it was a bunch of guys with a keg and they'd be happy to let us play. It was just me and Randy and whatever drummer we could get that night. We'd do 'Johnny B. Goode,' 'Oh Carol,' 'Sympathy for the Devil' and all Alice Cooper songs. And we'd just jam the blues. We also had some early originals that were just guitar patterns. We took some of the riffs from when we were first learning and carried them over, making little songs out of them."

Garni has one of these party jams on tape: a 12-bar blues with a series of inebriated vocalists trading off on the mic. The cassette is one of the few recordings of Rhoads playing with a second guitarist. "Randy was so shy, and the other guitarist was older than him and was sort of dominating the jam," Garni recalls. "He was pretty good, but eventually Randy just had to blow him off his back."

Garni puts the tape on. Sure enough, a few choruses into the jam, the teenaged Rhoads takes off with an astounding ascending minor riff, lightening fast but very tasteful and fully within the context of the blues. Incredibly beefy tone, too. "That other guitarist didn't bother him after that," Garni says, laughing.

More serious bands eventually grew out of these backyard rave-ups. The very first was called Mildred Pierce, a name suggested by Rhoads' older brother, who'd seen the Joan Crawford movie of that name. "We thought it was really cool, 'cause it was a name kind of like Alice Cooper," Garni recalls. "That band consisted of me, Randy, Drew Forsyth—who eventually became the original drummer of Quiet Riot—and a guy named Guy who sang and played guitar. That was when we were in eighth grade."

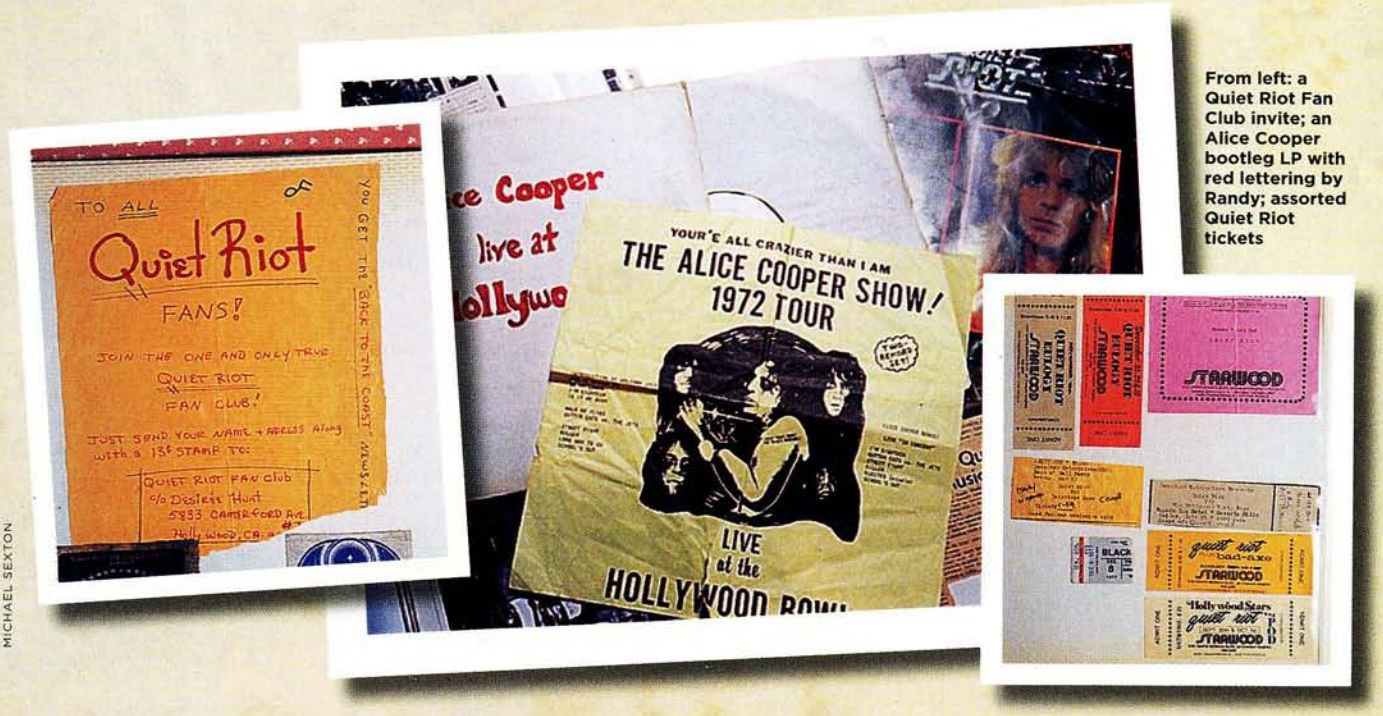
Other bands followed. As part of a unit called the Whore, Garni and Rhoads played one of their very first bar gigs. Garni still has vivid memories of it: "The place was initially a massage parlor, but the owner got busted. He didn't know what to do with his property, so he turned it into a rock club. All the girls who'd worked as masseuses were promoted to barmaids. The club was open for like a week. We played the opening night and made 10 dollars each to play the whole evening. We thought that was a fortune. After we got paid, these women tried to get us to go in the back room with them; they wanted to earn our 10 dollars. We were like, 'No way!' because we just weren't interested in girls. That didn't develop until later. It took a little while for us to even figure out what they wanted. They had cots set up in the back, and we said, 'Why do you want us to lay down on the cot? Why should we give you 10 dollars for that?' They were like, 'Oh, you'll see.' We said, 'No thanks. We'd rather buy some cigarettes and Cokes and guitar strings.' "

Stories like these are difficult to credit. These guys were playing in a band called the Whore and they couldn't figure out what the girls were after? There's something suspiciously sanitized about the extra-wholesome image that has become a large part of the Randy Rhoads legend. As if to fuel these suspicions, Garni produces a photo of a fifteenish Randy posing with a cigarette, a bottle of vodka and a half-filled glass. It's an innocent enough picture, the kind most teenage boys pose for at some point. There's a very similar shot of the young David Bowie.

One can only imagine what temptations the boys withstood when they played as Smokey, backing a transvestite vocalist of the same name, and became the house band at Rodney's English Disco in Hollywood. Rodney Bingenheimer was, and is, a prominent L.A. rock scenester. In the early Seventies his club was the hub of the Hollywood glam scene. Bowie was a regular, as was Eric Burdon and a whole particolored parade of rock stars and glitterati passing through town. Rodney took up Smokey for a while and even gave his new house band the keys to his place so they could rehearse there during the day.

For two boys from Burbank, Hollywood held a special allure. It was a place where they could buy bootleg albums and find fresh

"In junior high, Randy and I were harrassed, beaten up, constantly threatened and constantly chased home."



From left: a Quiet Riot Fan Club invite; an Alice Cooper bootleg LP with red lettering by Randy; assorted Quiet Riot tickets

MICHAEL SEXTON

he gave it to the waitress and said, 'You know, this scotch doesn't taste right. You wanna taste it?' And she was tasting it and, like, dying."

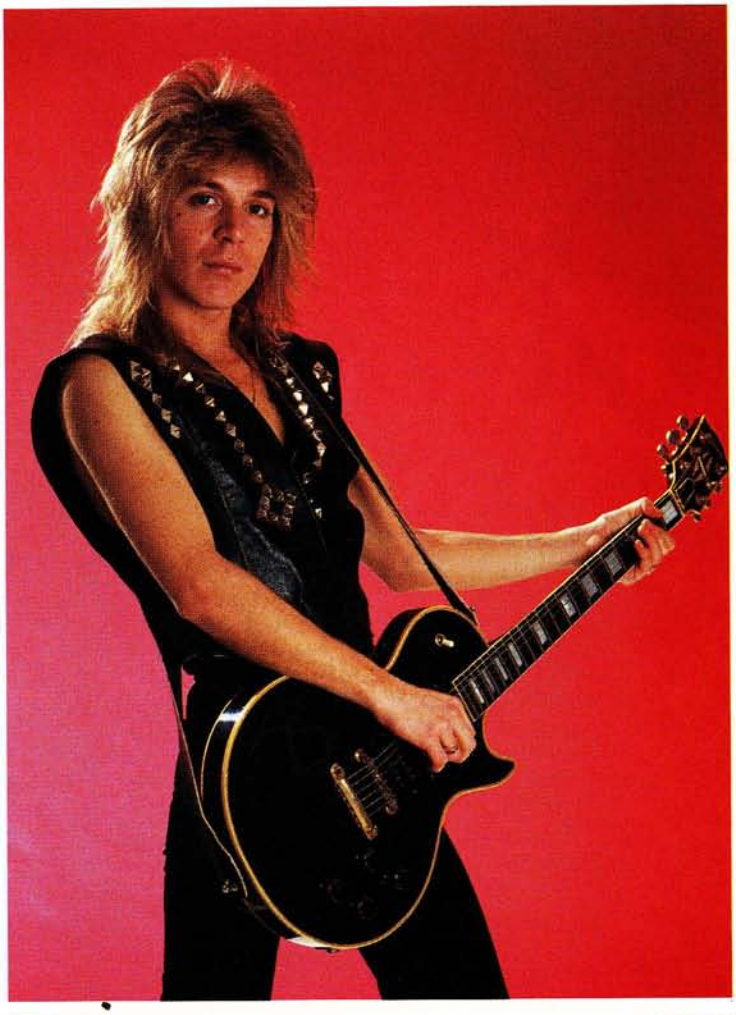
Women in particular seemed to be Rhoads' chosen prey when it came to practical jokes. "He used to fuck around with girls—not sexually, but mentally," says Sharon. "He used to like to play games with them. He was a gorgeous-looking guy, but he was terrible with women! He would really make fun of them."

Perhaps it was a defense mechanism, or a way of venting frustration as he struggled to remain faithful to Jody, his girlfriend back home, amid the temptations of his new surroundings.

"Jody was Randy's real girlfriend," said Ozzy. "But he'd go out on dates. Whether it was physical or not, I don't know."

For a while Ozzy and Rhoads shared an apartment in Kensington, one of London's tonier neighborhoods. By all accounts the household was like a heavy metal reenactment of *The Odd Couple*, with Rhoads playing Felix Unger to Ozzy's Oscar Madison. "I was always fucked-up stoned and drunk, like a big, bloated, beer-drinking pig on the floor," Ozzy recalls. "And Randy used to clean the pots and pans, clear away the empty beer bottles and fuck knows what else."

Shortly afterward, Ozzy, Sharon and Randy took up residence together in the nearby, but more working-class, London environs of Shepherd's Bush. "Above the Townhouse recording studios they had apartments that they rented," Sharon recalls. "We all lived together there. And it was just fucking mad. Shepherd's Bush is a very Irish area, and on every corner is a pub. On a Sunday in England, the pubs would close at three o'clock, and the streets would be full of drunken Irishmen. So the three of us would make this 'special mixture' and throw it out of the window on all the Irishmen walking down the street. The guys used to piss in a great big bowl. We used to put soup in it, and stale old food. There was crap in it; we used to shit in it. Then we'd warm it up on the stove until it smelled. And then as people would walk past, we'd pour it on them. It was funny for a while, but eventually it became a big-time problem. Irishmen would gang up and wait on the corner for us!"



"AFTER SPENDING AN HOUR ONSTAGE PLAYING SONGS THAT HE COWROTE WITH OZZY, RANDY JUST FELT UNCOMFORTABLE DOING BLACK SABBATH SONGS, WHICH WERE NOT REALLY HIS STYLE."
—RUDY SARZO

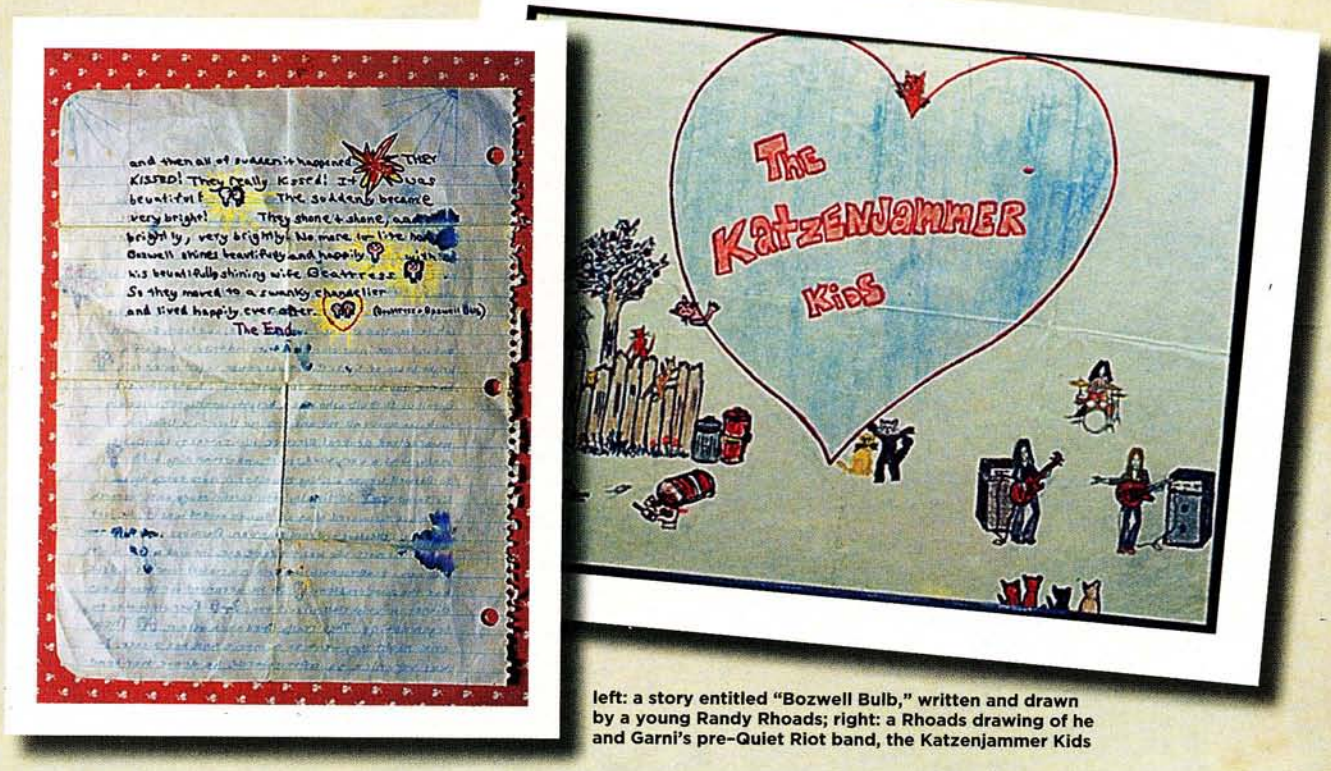
Somewhere amid the boozing and excremental pranks, the band buckled down to write and rehearse material for Ozzy's solo debut album. "It was a writing team," says Ozzy. "Randy wrote the riffs, Bob Daisley wrote the lyrics and I came up with the vocal melodies." The material that became the *Blizzard of Ozz* album marked a move away from the sludgy sound and satanic overtones of Black Sabbath. The album is relatively devoid of demonic imagery, apart from the goat horns and skull in the sleeve art and a song about British occult author Aleister Crowley. Tracks like the classic rock radio staple "Crazy Train" seem to owe more to the pop metal style Rhoads cultivated back when Quiet Riot were vying with Van Halen for control of the Sunset Strip. Rhoads turned out to be an ideal musical partner for Ozzy. While Ozzy possessed the veteran rock perspective Rhoads lacked, Rhoads had the discipline Ozzy had never cultivated.

"I remember when we started to work on 'Goodbye to Romance,' " says Ozzy. "Randy said, 'Maybe if you tried it in this key…' He worked with me. He had the patience because he was a guitar teacher. And he gave me a lot of confidence. He wouldn't intimidate me. Because, believe it or not, I'm quite easily intimidated."

Once writing for the album was completed, Ozzy, Sharon and the band repaired to Ridge Farm, a residential recording studio in rural Sussex. Ozzy was still without a record deal; the sessions were financed from his own private funds, so the project was on a tight budget. The sessions were initially engineered by Chris Tsangarides, who'd helmed the console on Judas Priest's *Sad Wings of Destiny*. But the band was reportedly dissatisfied with the initial sonic results, and Max Norman, who would later produce Megadeth and Grim Reaper, took over as engineer.

"The sessions went pretty fast," Norman recalls. "Everyone played together, and the stuff was already written, except for the vocals and guitar solos."

Norman reports that Rhoads would always record scratch guitar solos as part of the basic track. "Randy would recut the main solo as an overdub, and then he'd recut the [*outro*] solo as well. And Ozzy would tell me, 'No, turn that off and put on the original one.' And then Randy would go, 'Oh, all right, but at least let me double it.' So he'd get in there and double or triple it, and whip some other stuff on there as well."



left: a story entitled "Bozwell Bulb," written and drawn by a young Randy Rhoads; right: a Rhoads drawing of he and Garni's pre-Quiet Riot band, the Katzenjammer Kids

musical collaborators. This latter aspect was especially appealing since they'd played with nearly everyone in Burbank. And it was at a girl's apartment in Hollywood that Garni and Rhoads heard about a singer looking for a band—kind of a Rod Stewart type, they were told. The singer turned out to be Kevin DuBrow. With Rhoads and Garni's old friend Drew Forsyth on drums, Quiet Riot was born. A homemade poster commemorates the band's inaugural gig: Halloween Night of 1975 at the Machinist's Hall in Burbank.

"It turned into an actual riot," Garni recounts. "I've got it all on video. The whole place was destroyed. It was designed to hold maybe 1,000 people and about 2,000 showed up. We had to lock the doors, so they went up on the roof and kicked holes in the ceiling. Guys were falling down into this huge crowd. People were getting pissed off and it turned into a giant fight. Every single person who worked for us went to the hospital that night with broken arms, concussions...things like that. They called out the entire Burbank Police Department. And we were born."

DuBrow's arrival marked a real turning point, according to Garni: "Kevin was a real go-getter. He had business savvy; he knew how to make things happen, whereas me and Randy had no real direction up until then, other than 'Where can we play tonight?'" It was DuBrow who found the band's first manager, who brought the boys to Sound City, then an eight-track studio in nearby Van Nuys. There they made their first record, an EP on the management's own Magic Wand label. The A side is "Suicide Show" by Randy Rhoads, with "Just How You Want It" by Kevin DuBrow and Randy's "West Coast Tryouts" on the B side. The label bears the serial number EP002 and the advice "Play It Loud."

"Every single person who worked for us went to the hospital that night with broken arms, concussions..."

Professional management also meant "better stage clothes and better equipment," according to Garni. This was when Rhoads bought his trademark white Les Paul. It was purchased at a west-side music store; Garni can't recall which one. "It was a band thing—we all went down with Randy to pick out the guitar. We traded a speaker cabinet for it."

At the time, Rhoads was amplifying his ax through a Peavey head and Ampeg 4x12 cabinet. Thus armed, he was ready for the higher caliber gigs that management was procuring for Quiet Riot. They became the house band at the Starwood club on Sunset Strip. "The real hardcore music was going on at the Starwood," says Garni. "You had Van Halen down the street at Gazzarri's, and they were doing a Top 40 thing. They may have been doing originals, too, but I know they were doing Top 40 stuff so people could dance. There was a nicer, more upscale crowd at Gazzarri's. The Starwood was a pretty rough club. Nobody danced at the Starwood. My dad used to come see us play and he'd say, 'Man, I never had to step over more bodies and dodge more knives in my life.' It was nothing to be a 15-year-old kid and belly up to the bar and get a Bud. The first time we played the Starwood we got a case of beer for our pay. Eventually we worked our way up to being the highest-paid band there, kind of a house band situation. But that took two years to accomplish."

Even with the demonstrative, outgoing Kevin DuBrow onstage, Rhoads "unquestionably stole the show" at those Starwood gigs, according to Garni. "You couldn't fail to see the amount of talent he had. I mean, here was this little guy...he was five-foot-seven and weighed 105 pounds. His guitar was almost bigger than him. But he'd run around like a wild man with it and just be humongously loud. His biggest thing was noises: feedback, working the knobs and switches, bending the neck. I swear he's the one who invented that: various ways of bending the neck—with the strap, on his leg, all different ways. As shy as he was, he was a great showman. Randy was unquestionably the star. No one in the band was really jealous of that. We felt lucky to have him."

By this point, Quiet Riot had "outgrown" their first manager, as Garni puts it, and thrown in their lot with a new team, the Toby Organization. The search for a record deal began in earnest. "We showcased for over 30 labels who all thought we were great, but no one would sign us. Our type of music just wasn't selling, in their opinion. They were more impressed by a band like the Knack."

The best that could be arranged at the time was a deal to make two records for Sony/Japan, with the hope that the recordings would eventually be picked up for stateside distribution. The band began preparing for the studio. By Garni's account, they were heinously overrehearsed: "Eight hours a day, seven days a week, in a cramped, dirty rehearsal hall, we'd go through the same 12 songs over and over again. Kevin was the whip cracker. He made us stick to those 12 songs. Otherwise we probably would have just jammed after we'd gone through them seven or eight times."

Finally, after the band was expelled from the rehearsal hall for having food fights, they were allowed into Wally Heider Recording, a fairly top-drawer 24-track facility in Hollywood at the time. Garni recalls that Rhoads mainly used his Les Paul for the sessions, although he also played a Strat, and experimented with a variety of amps including Marshalls, Peaveys, a Sound City, a Fender Champ and Twin Reverb. Right from *Quiet Riot I*, the guitarist was already practicing his famed technique of triple-tracking solos with astounding accuracy. Even

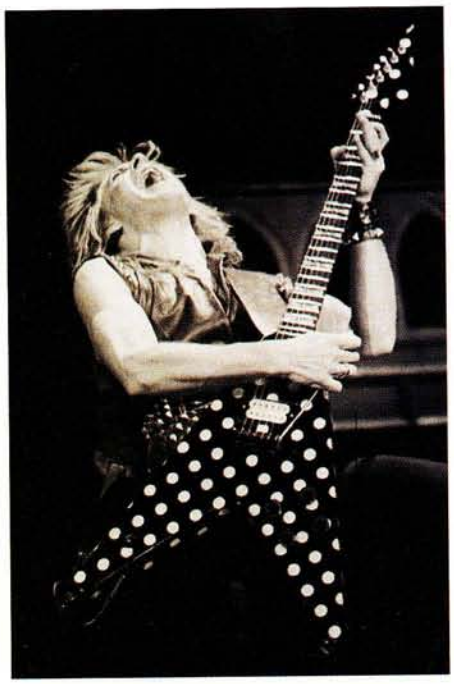
MICHAEL SEXTON

Onstage in 1982: from left, Rudy Sarzo, Tommy Aldridge, Ozzy Osbourne and Randy Rhoads

According to Norman, Rhoads mainly used a polka-dot Gibson Flying V and his white Gibson Les Paul for the sessions. These were played through a 100-watt Marshall head with two cabinets. "Randy had read somewhere about using the Variac [*variable voltage regulator*]," says Norman. "So we dragged it in and dropped the Marshall down to 90 or 92 volts. You get a creamier edge to the distortion that way."

Rhoads' cabinets were pointed at a flight of stone steps leading up from the basement area at Ridge Farm and close-miked using two Shure SM57s per cab. In addition, a Neumann U87 mic was placed six to eight feet from the cabinet and a second U87 was situated 12 feet to 20 feet away to pick up room ambience. His effects consisted of a pedal board containing some MXR effects and a Vox wah. Norman treated the guitar with control-room effects as well. "The main thing we had in the studio back then was the AMS 1580 digital delay, which was the first good, long digital delay," he says. "It went to 408 milliseconds, which was a big deal in those days. A lot of the echoes on Randy's guitar on that album are 408 milliseconds."

The actual recording of guitar solos was a lengthy process, according to Norman. "Randy would say, 'I'm going to need to listen to this a lot of times. You can just go to the pub for a couple of hours.' I'd make him a 1/4 stereo mix of the backing track: I'd record maybe 15 or 20 passes of the section where he'd be soloing, starting about 15 seconds before the solo and ending about 20 seconds after. I'd play that back and send it through Randy's headphones or through the two big 15-inch Tannoys that we had out on the studio floor. Randy would stand at the top of the steps [*leading to the basement where the amps were*] and try out ideas for solos. I'd go to the pub for a couple of hours. And when I got back, he usually still wasn't ready. But once he knew what to do, he'd slam down a good one, and then we'd get it doubled and tripled up."



The *Blizzard* album also contains Rhoads' solo acoustic composition "Dee." The title comes from a nickname for his mother, Delores. "Randy absolutely adored his mother," says Ozzy. "And one day Randy came to me and said, 'Do you mind if I do this classical guitar piece for my mum?' And I said, 'Fuck, what yer askin' me for? Go ahead.' "

Max Norman remembers Rhoads as a confident, focused studio musician. "I think everybody was in awe of his composing. His chord changes were great. He was the sort of guy you didn't argue with; you just tried to keep up. At some point, Ozzy would say, 'This is taking forever. We don't need all these tracks.' Remember, the first album was being done on Ozzy's money and it was all the money he had in the world, I think, for four weeks in the studio. So we didn't have a lot of time to hang around trying different ideas. But if Randy really wanted to do something, he could usually bring Ozzy around."

Actually, quite a bit of time was spent "pulling vocals out of Ozzy," as Norman phrases it. "It would take about six or seven hours. And it was always a question of getting it out of him before he collapsed, because he'd be drinking scotch or doing blow.

NEIL ZLOZOWER (TOP); PAUL NATKIN (BOTTOM)

One time, toward the end of those sessions, I was recording Ozzy and I couldn't hear anything. I soloed out the track and I could hear this dribbling sound. And it was Ozzy pissing on the studio carpet. He didn't even bother to sing. Another time I listened in and he was throwing up."

Like everyone else, Norman remembers Randy's consumption of intoxicants as being very moderate. "He'd never take a drink in the studio. Maybe after the session, but that was it. One of his little fingers had a very long fingernail on it, and maybe he'd have a tiny bit of cocaine on there, maybe at the end of the week. He was a very straight guy; he was into playing. I saw him do coke maybe three times I can think of. And in those days, that was like being a Christian. Everybody else was crazy."

Shortly after *Blizzard of Ozz* was completed, Ozzy signed a deal with Don Arden's CBS-distributed Jet Records, and the band started to tour behind the album's September 1980 release. At first, the going wasn't easy. The general perception was that Ozzy's best days were behind him and that he'd become just another booze-and-dope casualty. And at the dawn of the Eighties, heavy metal was far less popular than it is today. Seventies metal, the music's first wave, had long since peaked. A significant portion of the rock audience had moved on to newer styles such as punk, post-punk, hardcore, industrial, Two-Tone ska, new wave, no wave, synth pop and the rockabilly revival, among other genres. Ozzy Osbourne and his new band had to scramble to gain a toehold.

"We had nothing in the beginning," says Sharon. "We weren't earning a lot of money from the dates, and it was really, really rough. When we were first starting out, the hotels we stayed in were shit holes. I mean, Motel 6 was a luxury for us. And the first thing Randy would do when he got into one of those rooms was jump up and down on the bed and put the light under the fire alarm. We wrecked a few hotel rooms together."

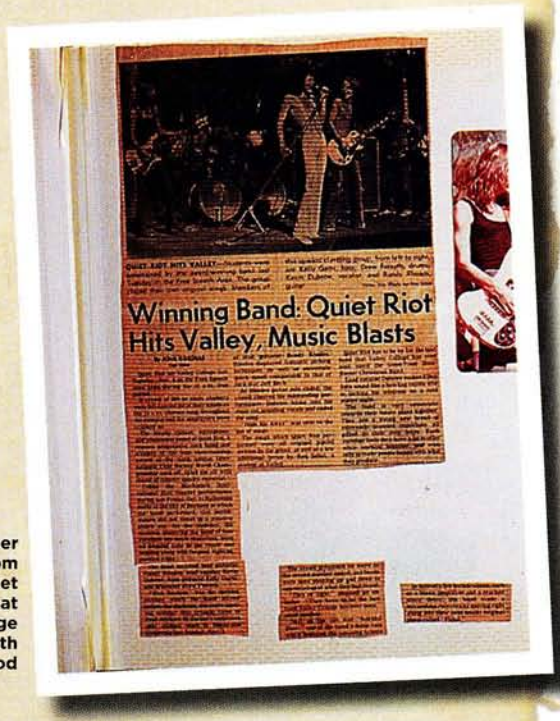
According to Sharon, however, Rhoads was not discouraged by the spartan touring conditions. "Randy wasn't a limo kind of guy. That wasn't his thing. All he wanted was to play."

The band's bassist and drummer, apparently, were somewhat less tractable. "Bob Daisley and Lee Kerslake did nothing but complain from day one," says Ozzy. "I remember one occasion where Sharon comes to us and says, 'Good news, guys: our show at the New York Palladium sold out in half an hour and they want to add another show.' So Daisley and fucking Kerslake go and have a little chinwag, and they come back and say, 'Okay, we'll do the second show if we can have double per diem.' Randy looked at me and said, 'What the fuck are they on about?' He didn't even know what per diem meant."

Rhoads, of course, was considerably less seasoned than Daisley and Kerslake. To be seeing the world while touring with Ozzy Osbourne was plenty for him. "Every country we went to, Randy would love it," says Sharon. "He was a real little tourist. When we got to a town, he'd find out what the local tourist attraction was and go visit it. He loved to collect model trains, so he'd go find some local toyshop that specialized in that. You would never have Randy stuck in the hotel room. He'd be out exploring. I mean, he did find the food in Europe a bit difficult. He loved his American food. But he ate a lot of McDonald's and candy, so it was fine."

In a sense Ozzy and Sharon became surrogate, if somewhat dysfunctional, parents for Rhoads in his strange new surroundings. "I remember, we were somewhere on the road and Randy had a toothache," Ozzy recounts. "The problem was a wisdom tooth. Have you ever had a wisdom tooth pulled? It's like having your fuckin' head ripped off. So Randy goes to this dentist that rips his face out. By the time we got him back to the hotel, there was about six big Kleenex boxes soaked in blood. And I go, 'What the fuck have they done to him, Sharon?' And Sharon's going crazy, like a mom."

The band's hard work paid off and *Blizzard of Ozz* became a substantial success, with two singles—"Crazy Train" and "Mr. Crowley"—making the charts. Eager to capitalize on their good fortune, Osbourne, Rhoads, Daisley and Kerslake returned to Ridge Farm studios to cut a follow-up.


Winning Band: Quiet Riot Hits Valley, Music Blasts

Newspaper clipping from an early Quiet Riot gig at Valley College in North Hollywood

onstage, Garni recalls, Rhoads' solos "didn't deviate a lot. He always played solos the same way, although he might add or take out whole sections. In fact on the new CD there's a song called 'Laughing Gas,' which is a six-minute live guitar solo. If you listen to that and then listen to the three-minute guitar solo that Ozzy let him have on the *Tribute* album, you'll hear a lot of the same things. And the two solos were played years apart."

Discussion of Rhoads' technique leads to the ultimate *Guitar World* question: Who was the first person to tap, Eddie Van Halen or Randy Rhoads? "I have to give that credit to Eddie," Garni replies. "Randy didn't really get into that until a lot later. Randy was always striving to be an individual. I think he actually shied away from tapping at first because Eddie did it."

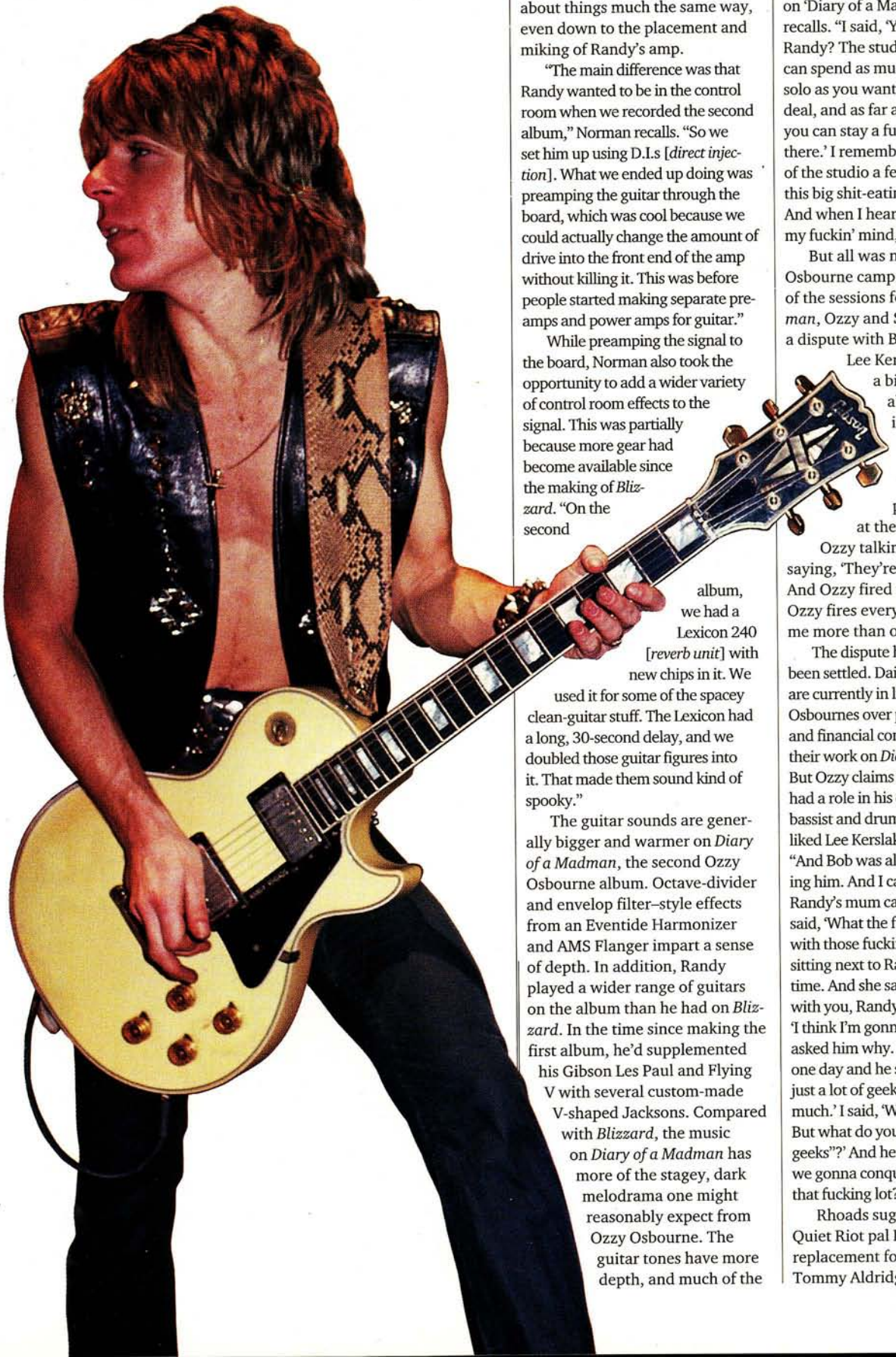
Quiet Riot I met with substantial success in Japan. It's a pop-edged metal album that invites comparison with the first Van Halen album in many ways. Yet, despite the record's success abroad, it never made it to the States, except as an import. And though they constantly planned for it, Rhoads, Garni, DuBrow and Forsyth never made it to Japan for a tour. While their old Sunset Strip rivals Van Halen hit the fast track to success, Quiet Riot's career seemed stuck in first gear. Dejected, yet determined, the band rallied its spirits and recorded *Quiet Riot II* with producer Lee DiCarlo and the L.A. Record Plant. Garni feels this second record is better than the first. But shortly after the sessions were completed, the bassist was out of Quiet Riot.

"There was a lot of tension in the band due to our lack of progress. I just wasn't enjoying it anymore. So it was felt I should move on. In the meantime I'd grown up. I'd been playing music all my life, and I was curious about what else was going on in the world besides playing the Starwood every two weeks."

Garni began training to be a paramedic. For someone who'd been on top of the Sunset Strip metal scene, it was an abrupt transition—suddenly becoming anonymous, just a regular guy doing a regular job. One of his most prized possessions is a 21st birthday card Rhoads gave him around that time, with a long, heartfelt note offering support and encouragement.

Three months after Garni's departure from Quiet Riot, Rhoads left the group to join Ozzy Osbourne's band. From that point onward, Garni would see his old friend only every three months or so, on rare hiatuses from touring and recording. After leaving Quiet Riot, Garni saw Rhoads play only one more time, with Ozzy in Vegas. He still becomes animated when he recalls the performance. Rhoads had flown in a day early and the two old friends stayed up the whole night, cruising around town, hitting the all-night buffets at the casinos. A few months later, Rhoads was dead, leaving his childhood companion with his memories, photos, artwork and tapes. Garni says there's plenty more material where *Quiet Riot: The Randy Rhoads Years* came from.

"There are over 30 songs. We only put 10 on this first album, so there's enough for two more albums. But in the meantime, more than anything, I'd like to invite everyone down to Mount View Cemetery on March 19 and December 6. If you're any kind of Randy fan, you'll have a real good time."



low-up to *Blizzard of Ozz*, with Max Norman once again at the controls. Pleased with the way *Blizzard* turned out, they went about things much the same way, even down to the placement and miking of Randy's amp.

"The main difference was that Randy wanted to be in the control room when we recorded the second album," Norman recalls. "So we set him up using D.I.s [*direct injection*]. What we ended up doing was preamping the guitar through the board, which was cool because we could actually change the amount of drive into the front end of the amp without killing it. This was before people started making separate preamps and power amps for guitar."

While preamping the signal to the board, Norman also took the opportunity to add a wider variety of control room effects to the signal. This was partially because more gear had become available since the making of *Blizzard*. "On the second album, we had a Lexicon 240 [*reverb unit*] with new chips in it. We used it for some of the spacey clean-guitar stuff. The Lexicon had a long, 30-second delay, and we doubled those guitar figures into it. That made them sound kind of spooky."

The guitar sounds are generally bigger and warmer on *Diary of a Madman*, the second Ozzy Osbourne album. Octave-divider and envelop filter–style effects from an Eventide Harmonizer and AMS Flanger impart a sense of depth. In addition, Randy played a wider range of guitars on the album than he had on *Blizzard*. In the time since making the first album, he'd supplemented his Gibson Les Paul and Flying V with several custom-made V-shaped Jacksons. Compared with *Blizzard*, the music on *Diary of a Madman* has more of the stagey, dark melodrama one might reasonably expect from Ozzy Osbourne. The guitar tones have more depth, and much of the soloing possesses a kind of hell-bent urgency.

"I remember Randy wasn't really happy with the guitar solo on 'Diary of a Madman,' " Ozzy recalls. "I said, 'You know what, Randy? The studio is yours. You can spend as much time on that solo as you want. It's my record deal, and as far as I'm concerned, you can stay a fuckin' month in there.' I remember him coming out of the studio a few days later with this big shit-eating grin on his face. And when I heard the solo, it blew my fuckin' mind, man."

But all was not well in the Osbourne camp. Toward the end of the sessions for *Diary of a Madman*, Ozzy and Sharon fell into a dispute with Bob Daisley and Lee Kerslake. "There was a bit of contention about the publishing," Norman says. "I remember Daisley and Lee getting pretty pissed off about it at the end. I remember Ozzy talking to Sharon and saying, 'They're fucking gone.' And Ozzy fired them, basically. Ozzy fires everybody. He's fired me more than once!"

The dispute has never really been settled. Daisley and Kerslake are currently in litigation with the Osbournes over production credits and financial compensation for their work on *Diary of a Madman*. But Ozzy claims that Randy also had a role in his decision to fire the bassist and drummer. "Randy never liked Lee Kerslake," Ozzy states. "And Bob was always intimidating him. And I can remember that Randy's mum came to him and said, 'What the fuck are you playing with those fucking idiots for?' I was sitting next to Randy's mum at the time. And she said, 'What's wrong with you, Randy?' Then Randy said, 'I think I'm gonna leave the band.' I asked him why. We had a chat apart one day and he said, 'The band is just a lot of geeks. You drink too much.' I said, 'Well, that's just me. But what do you mean "a band of geeks"?' And he said, 'Look, how are we gonna conquer America with that fucking lot?' "

Rhoads suggested his old Quiet Riot pal Rudy Sarzo as a replacement for Daisley. And Tommy Aldridge was a drummer

"RANDY AND I HAD A CHAT ONE DAY AND HE SAID, 'THE BAND IS JUST A LOT OF GEEKS. YOU DRINK TOO MUCH.' "—OZZY OSBOURNE

that Ozzy had known and admired for years. A veteran of Black Oak Arkansas, as well as Pat Travers' and Gary Moore's bands, Aldridge had first met Ozzy back in the Seventies, when Black Oak Arkansas opened for Black Sabbath.

The appearance of Sarzo and Aldridge meant that Randy was no longer the rookie of the team. "I depended on Randy just to get a feel for surviving the sometimes chaotic world of Ozzy," says Sarzo. "It was my first experience playing in an arena band, so I was as green as they come. Randy had already been with Ozzy and Sharon for about two years. There were basic questions I had, like, 'Why are they doing this or that?' And he'd say, 'That's just the way they are.' "

"There was a lot of upheaval going on between Ozzy and Sharon at times," says Tommy Aldridge. "That's inevitable when you hook up two people as volatile as them. So there was a lot of drama going on."

Perhaps too much drama for Randy Rhoads. The guitarist's childhood friend Kelly Garni would sometimes get calls from Randy out on the road. "It's no secret that he was trying to get out of Ozzy's band," says Garni. "After struggling so much for success, I think it was a big letdown for Randy when he finally got there with Ozzy. I don't think he enjoyed being famous. He didn't say too much about it, just that it was really grueling and that there's a lot of weird people out there—which is what Ozzy attracted. Things like a guy coming backstage with a dead goat and saying, 'Here, I brought you this as a sacrifice.' That kind of thing really put the sap on Randy's head. He didn't understand that."

But Sharon didn't see it that way. "Was Randy disturbed by all that? No way. We all used to laugh about it. Randy had such a great sense of humor. He would find humor in everything."

While the Sarzo-Aldridge lineup never made a studio recording with Ozzy, a live show from '81 was captured on tape and released in '87, five years after Rhoads' death, as the *Tribute* album. And while Ozzy's intentions in releasing the disc may have been sincere, Tommy Aldridge feels that Randy would not have been pleased to have people hear that particular tape. "Randy and I both hated the recording," says the drummer. "It's sloppy. It's all over the ranch. I have boxes of board cassettes that are better than that."

Another thing that Rhoads wasn't particularly crazy about was having to play Black Sabbath material every night as part of Ozzy's live set. "Randy understood that there is a legacy to Ozzy prior to his solo career," says Sarzo. "He knew the importance of doing those songs. But I wouldn't go so far as to say that was his favorite part of the show. After spending an hour onstage playing the *Blizzard* and *Diary of a Madman* songs that he cowrote with Ozzy, Randy just felt uncomfortable doing Black Sabbath songs, which were not really his style."

"Randy was most disheartened to have to play 'Iron Man' and all those Black Sabbath tunes," Aldridge confirms. "Neither he nor I were big Sabbath fans. Sometimes there were train wrecks on those songs, only because we were not that diligent about putting them together, to be painfully honest."

While Rhoads may or may not have been freaked out by Ozzy's morbid Sabbath followers, it's certain that, toward the end of his life, he was certainly looking to a musical existence beyond touring around with heavy metal's number-one madman. His interest in classical guitar had grown obsessive over the years, as Rudy Sarzo witnessed. "From the start of the *Diary of a Madman* tour on December 30, 1981, up until the time Randy died, every time we arrived in a new town he would take out the yellow pages, look for a music school and line up a classical guitar lesson. I would say 99 percent of the time he knew more than the teacher. Sometimes he would wind up paying for a lesson that he would give rather than receive."

"Not long after I joined the band," says Aldridge, "Randy confided in me that he had aspirations to do something else other than play with Ozzy. Just before his death, I know he wasn't the happiest camper out there."

According to Ozzy, Rhoads confessed as much to him on the final night of his life, as the band traveled from a gig in Knoxville, Tennessee, en route to a show in Orlando, Florida. "We'd just got *Diary* going," says Ozzy. "*Blizzard* was happening. We were filling up arenas. And Randy turns to me on the bus and says, 'I want to quit rock and roll.' I said, 'What?' I asked him, 'Are you fucking serious?' He said, 'Yeah, I want to go to UCLA to get a degree in classical music.' I said, 'Randy, put your head on right. Make your money in rock and roll and then when you get enough dough you can fuckin' *buy* UCLA.' But that wasn't Randy."

As it turned out, Rhoads never had to decide between Ozzy and UCLA. The 600-mile bus ride from Knoxville to central Florida was to be his last. The horrific events that took place on the morning of March 19, 1982, are still vivid in the minds of those who survived them. The band had been traveling all night in order to make a gig in Orlando: the Rock Superbowl XIV festival with Foreigner and UFO. The bus driver, 36-year-old Andrew Aycock, had persuaded Sharon that it was necessary to make a stop at the Flying Baron Estates in Leesburg, Florida, to obtain spare parts for the vehicle. Aycock lived

Osbourne and Rhoads in Chicago, 1982

there, and the stop would enable him to drop off his ex-wife, who had been traveling with him.

The Flying Baron Estates, according to Sharon, belonged to Jerry Calhoun, who owned the bus company, Florida Coach. "It was a huge piece of property—private property—and there were two houses on it [*one owned by Calhoun, the other by Aycock*]. There was also a little landing strip with helicopters and small planes."

The bus arrived at the compound in the early hours of the morning. Aycock, also a licensed pilot, talked the band's keyboardist, Don Airey, into going up for a spin in one of the aircraft on the site: a small, single-engine 1955 Beechcraft Bonanza F-35. In some accounts of the incident, tour manager Jake Duncan is also said to have been on this flight. At this point, most of the band and crew members onboard the bus, including Rhoads, were still asleep. But Tommy Aldridge remembers being awakened by the sound of the airplane in flight. "I kept hearing the plane fly overhead. That's when Don Airey had gone up with our bus driver. I was trying to go to sleep, but the plane was so loud it was irritating."

After a brief joyride, the plane landed. Airey got back on the bus and apparently persuaded Rhoads to go up on a second flight, despite the fact that the guitarist had a well-known fear of flying. Fifty-eight-year-old Rachel Youngblood also agreed to board the plane. The band's seamstress and cook, Youngblood was an old friend of Sharon's, having worked as a domestic in Don Arden's home when Sharon was growing up. Rhoads also invited Sarzo and Aldridge to join him and Youngblood on the plane. Neither one accepted.

"Randy woke me up and tried to get me to come on the plane," Sarzo recalls. "That was the last time I saw him. Rachel was with him. She was a wonderful woman. I can still remember the smell of the chili she used to cook for us on the bus. She thought it would be a special occasion for her to go up on a small plane, so she got all dressed up and everything. The pilot knew that Rachel had a heart condition. So the pilot told Jake that it would be just going up and down. Nothing fancy. Nothing crazy, right? And that's why Randy had said, 'Well, in that case, I'll join you guys. I want to take some photos.' Randy loved taking photos, and he really enjoyed being in Florida. So he went up there, basically, just to take a photo."

"Randy actually stuck his head in my bunk when he was going off the bus to get on the plane," Aldridge remembers. "If I recall correctly, I said to Randy, 'That guy's been driving a bus all night. I don't think he has any business flying a plane.' "

Apparently no attempt was made to awaken Ozzy or Sharon to invite them onto the plane, a detail that haunts Ozzy to this day. "Without a shadow of a doubt in my mind," he says, "I know that, had I been awake at that time, I would have been on that plane with Randy."

Aycock, Rhoads and Youngblood left the bus, boarded the plane and took off. Sarzo went back to sleep, but Aldridge remained awake. "I tried to get back to sleep," says the drummer, "but the plane just kept getting louder and louder. I got up to fix a cup of tea, since I couldn't sleep because of all the racket. I was leaning against the microwave, mixing my tea and—*ba-da-boom-bam!*—all of a sudden there was an impact. It didn't seem that big, but there was a strong smell of fiberglass. The top section of those Greyhound Eagles at the time was essentially made of fiberglass. The wing tip had hit the side of the bus, and I remember the bus driver's [*ex-wife*] was standing in the doorway of the bus, scream-

PAUL NATKIN

ing, 'Oh my God, they've hit the bus, they've hit the bus!' "

The impact jolted Sarzo awake. "I jumped out of my bunk and went into the lounge," the bassist remembers. "There was glass all over the place. I looked to my right and saw Jake Duncan, our tour manager, down on his knees pulling his hair out, crying, 'They're gone, they're gone!' "

The left wing of the plane had clipped the back of the bus at about five feet two inches above ground level, by the estimation of Sarzo, who later stood beside the bus and measured the gash against his own five-foot-seven height. After striking the bus, the plane flipped over, severed the top of a large pine tree and crashed into the garage of a large house near where the bus was parked.

"I go running out of the bus and the [*driver's ex-wife*] is screaming," Aldridge resumes. "I yelled, 'Who's on the plane?' And she said, 'Randy and Rachel.' I think at that point I started kinda numbing out. At 7:30 in the morning it was really muggy and hot. It all seemed surreal. We were in the middle of nowhere. I looked to the left and we had parked the bus in the cul-de-sac drive of this big antebellum-looking southern home. I don't see another house anywhere. I'm trying to figure out where the heck we are and what the heck we're doing here. And then I see smoke coming out of the house. So I go running around the side of the house and the garage door was open. I stuck my head in the house and there was a man sitting there in his underwear reading the paper. I ran in and said, 'Your house is on fire!' And he just kind of looked at me wide-eyed and sat there. I don't know if he was deaf or he was just shocked to see a guy like me running into his house in the middle of the morning. I went out and ran back around to the side of the house and by that time the whole garage was in flames. When I had first looked at the garage, you could still see the outline of the plane. But it wasn't that way for long."

> "SHARON WAS SCREAMING, 'HOW COULD YOU LET THAT BABY GET ON THAT AIRPLANE?' " —TOMMY ALDRIDGE

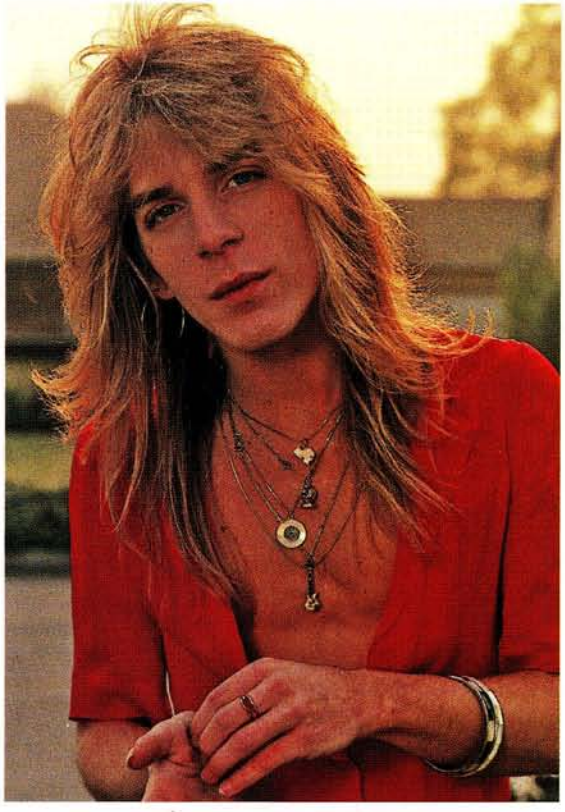
"The last thing we remember was being on the fucking freeway," says Ozzy, "and the next thing we know we're in this fucking field. And I didn't know where the fuck we were. I thought we'd just rolled off the fucking freeway. And I couldn't find the freeway, you know? And everyone's pointing at this fucking big colonial house on fire. I'm going, 'Where is everybody?' I'd just been asleep on the bus. Sharon was out of her mind."

"Sharon was visibly very upset with Jake Duncan," Aldridge recalls. " 'How could you let that baby get on that airplane?' she was screaming. But it wasn't Jake's responsibility. It was a day off and people were doing what they wanted to do."

"Everyone was in total shock," Sharon recalls. "You have to realize it was Randy and Rachel, who was my best friend in my life. They were both missing, and I kept screaming and screaming, and everybody was terrified. Nobody could talk. Most of them were in a seated position on the grass, just crying."

Three bodies, burned beyond recognition, were later recovered from the area in and around the razed garage. Rhoads' remains were identified by the jewelry he was wearing, Aycock's via dental records. Toxicology reports later revealed that Aycock had cocaine in his system. Nothing stronger than nicotine was discovered in Rhoads.

"There were some theories that [*Aycock*] was trying to kill his ex-wife and commit suicide at the same time," says Aldridge. "But I don't believe that. What I believe is that he got too close to the friggin' bus. I think that his flying skills had been somewhat compromised by the fact that he was up driving the bus all night. And I know for a fact that he wasn't unassisted in being able to stay awake all night. I never told anyone this before, but I found a big freezer bag filled with cocaine stashed on the bus, beside the driver's seat. I knew there was something up there 'cause [*Aycock*] was always tweaked, you know? So I pulled the top off the instrument panel to the left of the driver's seat, where all the knobs and switches are. And there was a huge bag in there. I'd never seen that much before. The last thing I wanted to happen would be for some redneck Florida cop to come out and find drugs on a rock band's tour bus. So I took the bag and threw it in the woods. I don't know if that was the right thing to do or not, but I thought it was the best thing under the circumstances."



NEIL ZLOZOWER

Numb with grief, Ozzy and Sharon decided to continue the tour, albeit reluctantly. "I said to Sharon, 'It's over,' " Ozzy recalls. " 'This is a warning, a sign that my career is over.' And Sharon yelled at me. She goes, 'No, we do not stop now. Because Randy would not have liked it that way.' "

Guitarist Bernie Torme filled in for Rhoads on a gig at Madison Square Garden in New York. Then Brad Gillis finished out the tour on guitar. "That Madison Square Garden show was the toughest I'd ever done," says Sarzo. "'Cause Randy had really looked forward to playing the Garden for the first time. It became very hard to get up onstage every night. Everything was the same—the staging, the set list—but Randy was missing. I never got rid of that feeling."

"Sharon took it real, real bad for a long time," says Ozzy. "She couldn't listen to the set. She'd have to leave when we started playing the old songs. Or we'd be moving house and she'd find a piece of Randy's clothing. It's fuckin' weird, man."

Some four months after Rhoads' death, Ozzy's divorce with his first wife was finalized. He and Sharon were married. "But it was a bittersweet occasion," says Sharon. "Yes, it was one of the best things that's ever happened to me in my life. Yet Randy and Rachel weren't there. And I so wanted them there when we were married. Because they had gone through so much with me and Ozzy and our crazy relationship. I wished they could see that we ended up together."

But Tommy Aldridge delivers perhaps the best eulogy for his fallen bandmate. "They say no one is irreplaceable. That's bullshit. Randy Rhoads is irreplaceable." ■

THE GOOD THE BAD & THE OZZY

REPRINTED FROM ***GUITAR WORLD*, JUNE 1990**

TONY IOMMI, RANDY RHOADS, JAKE E. LEE AND ZAKK WYLDE. FOR MORE THAN 20 YEARS, OZZY OSBOURNE HAS SEEN GUITARISTS COME AND GO. WHAT SEPARATES THE MEN FROM THE BOYS? THE LEGENDARY ROCK MADMAN SPILLS THE BEANS.

BY BRAD TOLINSKI

tony iommi
randy rhoads
jake e. lee
zakk wylde

no rest for the wicked ✝ If only half the rumors about him are true, Ozzy Osbourne should be dead. Yet, after 21 years of twisted public behavior, the man who brought you songs like "Paranoid," "Bark at the Moon" and "Children of the Grave" looks incredibly healthy and ready to take on the world. Ozzy recently celebrated more than 20 years in the business by polishing off a live greatest-hits EP, *Just Say Ozzy*, and is currently at work on his next studio metal masterpiece.

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GUITAR WORLD Let's start by looking at your past guitarists. How did you find Randy Rhoads?

OZZY OSBOURNE Thinking back, it was quite extraordinary. I had been in Black Sabbath since high school, and suddenly Tony Iommi fired me from the band. It was a shock because Sabbath had always been there. I was out of my brain on drugs and alcohol and I was stuck in the position of getting a band together. I had never auditioned anyone before and I was petrified.

The auditioning process was so embarrassing. How do you tell someone that they're not what you're looking for? Back then, everyone was trying to clone Jimi Hendrix. I heard nothing but "Purple Haze" and "Foxy Lady" riffs. One guy even hooked up several tape recorders and echo units so he could play both the lead and rhythms to Hendrix tunes simultaneously. It was a nightmare!

I had almost given up when somebody told Sharon [*Ozzy's wife and personal manager*] about this great guitar player in town named Randy Rhoads. Shortly afterward, Randy came over to my Los Angeles apartment. He was so frail, tiny and effeminate that I thought, Oh no, oh hell. But out of politeness, I invited him to play the next day. Unfortunately, when he turned up, I was stoned out of my mind. I mean, I was on another planet. Some guy woke me up and said, "He's here!" I looked up and Randy started playing from this tiny amp. Even in my semiconsciousness he blew my mind. I told him to come by the next day and that he had the gig.

The next day I told someone I dreamed that I hired a guitar player. They told me I didn't dream it and that he was coming that day. I thought, Oh god, what have I done? I hope he can play!

GW How do you know when a guitarist is right or wrong?

OZZY It's like shopping for a new suit: there may be a whole rack of blue suits, but only one will grab you. There's no ritual, there's no formula. I've just been lucky that everybody's liked my taste in guitar players.

GW What were Randy's weaknesses as a player? Was there any aspect you had to help him with?

OZZY He didn't really have any weaknesses. I was the one that needed work. I had just come from Sabbath and Tony Iommi was a bit of a tyrant. His attitude was that *I* was the singer, *I* was allocated a space, and if *I* couldn't come up with anything then *I* was screwed. Whereas Randy would work with me. Randy had patience because he was a guitar teacher. It was potentially a very frustrating situation for him because I couldn't play a musical instrument. But he was always supportive and would say things like, "Try bending a note here," or "Try this key." It was a bit like going to music school. Randy was very instrumental in bringing *me* out of *me*. The first two Ozzy albums are by far the greatest things I've ever done. He was too good to last.

GW You and Randy had chemistry.

OZZY Yeah, and now I think it's gone, but you never know. I was never sure whether my work with Sabbath was any good. I used to think it was all too ordinary, but it seems to have stood the test of time. You never know what you got till it's gone.

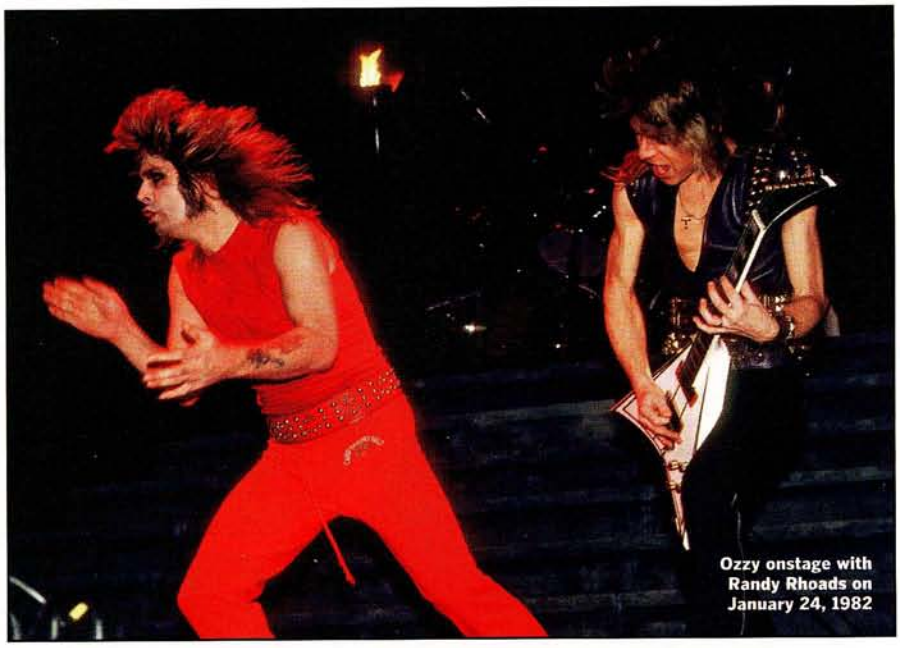
GW You must have had more confidence when you found Jake E. Lee.

OZZY Not really. I knew a guitarist had to look good and have a good attitude, but other than that...Randy was the exception. He was from somewhere else.

Randy came to me one day and said, "I've had enough of this rock and roll stuff, I want to get a degree in music from UCLA." I said to him, "Why don't you wait a few years and get some money and success behind you. You can always get a degree when you're 90, if you want." But he wanted to study right then and there. He started spending hours practicing and writing out his own formulas—diads or niads or whatever you call them. Day in and day out, whatever spare time he had was spent plucking on his flamenco guitar. He was a musician in the true sense. The instrument was an extension of his personality.

When we were recording *Diary of a Madman* he would disappear into the studio for days. I'd ask him what he was doing and he would say, "I'm working on this solo and I still can't get it." Finally, it would come to him and he would call me and say, "listen to this." It would always tear my head off.

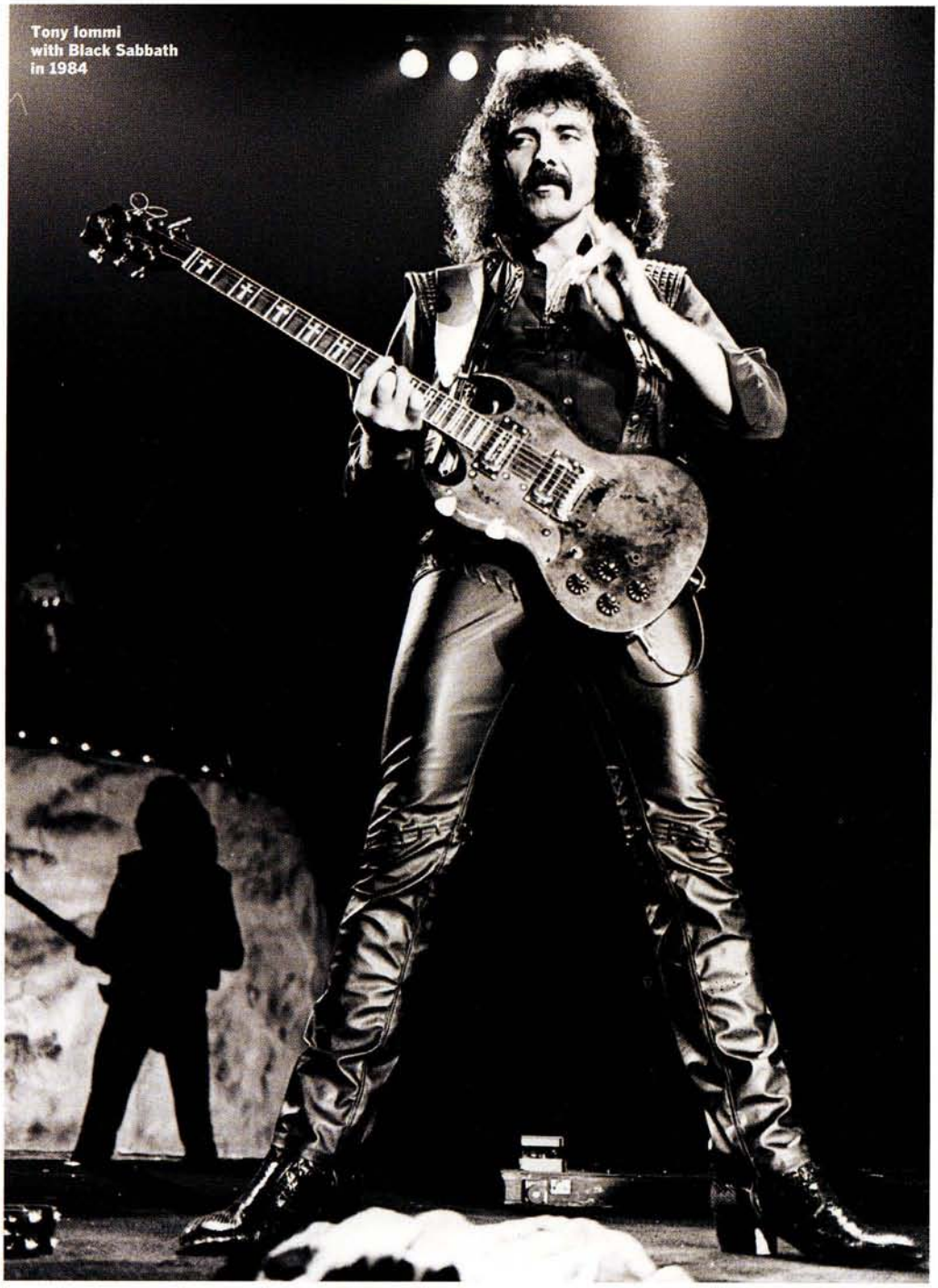
That's the difference between guitar



Ozzy onstage with Randy Rhoads on January 24, 1982

PAUL NATKIN

"PEOPLE GET A THRILL OUT OF BEING AROUND EVIL."



Tony Iommi with Black Sabbath in 1984

CHRIS WALTER/WIREIMAGE.COM

players: there are guys who'll go wingly-wangly up and down the fretboard, and some have emotions and others don't. Randy and Eddie Van Halen were at the winning post, and everyone else is a close second. I mean, this Yngwie Malmsteen guy must have the capability to do some amazing things, but it's too cold; it's too much for the mind to take in. And watching Steve Vai is like watching a good mechanic strip down an engine in three seconds and rebuild it. He makes things run perfectly, but there's no nice little errors that make things sound human.

GW Okay, but what about Jake?

OZZY Well, Jake was fine for the first three days; then he wanted to take over. Randy wasn't like that; he was one of the cool guys. I wouldn't say Jake and I got along, but I wouldn't say we didn't get along. But in the last few years he became very reserved and it was hard to communicate with him. We lived together in a house in Beverly Hills and we never spoke! It wasn't because we didn't like each other. We just didn't have anything to say.

It was similar to the relationship I had with Tony Iommi. We'd get together to rehearse, write a mediocre song and then go our own way. It's not the relationship I wanted with Jake, but a festering cancer set in. I wouldn't have it. If I ask, "What do you think of that?" I want a reaction. If it's negative we'll try something else, that's not a problem. But Jake would shrug his shoulders, raise an eyebrow and walk away.

The word "band" means a band of men—an army, a platoon, a unit. A chain is only as strong as its weakest link. If there is a communication breakdown—hey, that's a great name for a song—you've got no unit.

To be fair, Jake did have a fantastic presence and he was a great guitar player.

GW What made Zakk stand out?

OZZY This is a bizarre story, but it's the God's honest truth. It was a bad period for me because I was sick of auditioning people—drummers, bass players, keyboard players...you name it. Now it was time to audition yet another guitar player. The spark had gone out of it, probably due to my various battles with drugs and alcohol. I had a lot of personal hang-ups about a lot of things, plus I was tired. I asked the guys who were in the band at the time to put out the word that I needed somebody and to have people send me résumés. I auditioned about 50 guys. Some of them were hilarious. I asked one guy to play something in a specific key. He said, "I think it would be better in another key." I said, "No it wouldn't. Just play it in the key it was written in." He protested again and I just thought, What the hell am I doing here? I'm jet-lagged to the max, arguing with some idiot guitar player.

Then there were all these Eddie Van Halen clones on steroids. They played like Van Halen while standing on their heads and hopping on one leg. On guy even played like Eddie while eating a fucking sword!

ROSS HALFIN

"RANDY WAS VERY INSTRUMENTAL IN BRINGING ME OUT OF ME."

One morning I was confronted with a mound of tapes and I remember picking one up out of thousands and saying, "Look here, a Randy Rhoads clone." It was a picture of some guy with long blonde hair playing a Les Paul Custom. I couldn't even bring myself to listen to his tape. I tossed it back in the pile and forgot about it.

Then about six months later, my drummer, Randy Castillo, walks in and says, "I found this great guitarist from New Jersey, and his name is Zakk." I walked into the audition and I knew I had seen him before, but I couldn't remember where. He plugs in and plays my whole catalog, note for note. I then asked him to play something of his own and he played some acoustic stuff and some classical stuff. He had a bounce and a spark about him. Then I realized where I saw Zakk before: he was the Randy Rhoads clone in the photo, the one tape I had picked out of thousands. Only it turned out that he wasn't a Randy clone at all. Randy would've looked like an ant next to Zakk.

There were lots of benefits to choosing Zakk. He had followed my career and he knew my songs better than I knew them myself. We knew it wouldn't be hard to break him in.

GW Now that you've worked with Zakk for a while, what do you think his strengths are?

OZZY That's a difficult question. He's still very young and still very impressionable. I think he's still finding his own feet.

GW What are the drawbacks to working with young players?

OZZY I keep thinking I would love to work on a project with musicians my own age. I guess I'd better do it quick because with each passing year the number of people my age gets smaller. I'm starting to feel like a daddy or something. I don't want to be the wild man of rock and roll for too much longer.

GW You could go the David Coverdale route and hire established guitarists, yet you seem to prefer to discover new talent.

OZZY I want someone that's hungry. I want someone who wants to go out and kick Eddie Van Halen's ass. I look for that hunger, that ability to succeed.

GW What was your most bizarre auditioning experience?

OZZY There's been thousands of them. One guy did a break dance and spun around on his back on the floor while playing wild guitar licks. There were lots of guys who were great but horrible to look at. I mean, there's always cosmetic surgery, I suppose. Besides being a great guitarist you've got to look the part; you've got to be able to attract people. Some of the people I've auditioned looked like they should've been in a sideshow at the circus.

I'm never worried about finding players, though. If Zakk walked through the door and said, "I'm leaving," I'd say, "God bless you, goodbye." There's an abundance of guitar players jamming in their rooms who are brilliant. In fact, I often wonder why they aren't out doing something.

Ozzy and Jake in Corpus Christi, Texas, 1983

ROSS HALFIN

GW You've got to have an interesting frontman.

OZZY Yeah, you're right. There is a lack of good frontmen. Axl Rose is the best I've seen in many years. I appeared in a movie called *The Decline and Fall of Western Civilization, Part II: The Heavy Metal Years*, along with a number of bands. I couldn't believe the horseshit in that film. It seemed that all anyone talked about was partying and getting laid. What about being in a band and playing music? Guns N' Roses is a great name for a band and they seem committed. I'm not trying to be trendy, but that's what I think. I think they've got a great image, as well. Everybody likes the bad guys.

Take that band Stryper—that's the highest form of hypocrisy. They wear the same clothes as me, but they carry crucifixes and Bibles. The difference is, nobody likes to hear a good person. I discovered that many years ago.

GW What's your assessment of Tony Iommi? He's left-handed, his fingers are chopped off, he had to detune his guitar three steps, yet he ended up defining a genre.

OZZY In the beginning he was brilliant—he was the master of heavy metal riffs. He was very clever. But I never really knew Tony; we rarely spoke. He was the god-almighty figure in the band and verged on being a bully. I must have learned something from him, though, because when I left I did pretty well on my own. I still keep in touch with the rest of the band, but I don't speak with Tony because we never talked when I was *in* the band.

He's very intimidating. To be honest, toward the end his playing bored me, because everyone else was progressing and he wasn't. That's probably not fair, given his problems with his fingers. I should be grateful for Black Sabbath. But Tony needs to stop writing about devils and bullshit—it's already been done. Ultimately, I think it was good that I moved on when I did. It was starting to get frustrating, because Tony would get a good headbanger going, then he'd start doing all this weird stuff. It started getting too complicated.

GW Except for "Shot in the Dark," your live versions of songs stay pretty close to the originals.

OZZY I've seen bands who've played endings that are longer than the actual song. I always think, Jeez, c'mon! End it already! I'm old-fashioned in the sense that I like the song to sound like the song. I don't even like live records; I haven't really acknowledged the release of *Just Say Ozzy*. Those songs have already been done. Why do them again?

GW Aren't you ever tempted to rework songs to keep them from getting boring?

OZZY No. If I don't get off on something, I just drop the song from the set. I've got enough tunes in the pipeline.

"JAKE WAS FINE FOR THE FIRST THREE DAYS, THEN HE WANTED TO TAKE OVER."

GW Millions of bands have tried to cop your formula, yet you endure. What is it about your songs that make them stand the test of time?

OZZY God only knows. I was touring with Metallica a couple of years ago and I went backstage to talk with them. They were hanging out, and all of them were staring at me in a very strange manner. Then a couple weeks later I wandered backstage and they were playing Sabbath tunes. I asked 'em if they were trying to give me a hard time. And they said "No, we're mad for Sabbath." They were big fans. I thought, What, Sabbath-mad? It's incredible to me that people still like the music.

Sabbath was a band that used to pull into an arena, play and never see a fan on the street. We came, we saw, we conquered and went home. I'd see an occasional acid freak wandering around San Francisco like a zombie mumbling "Black Sabbath." But we had no real contact with the fans, and we had no idea of the extent of our impact.

GW Of your albums, which are your favorites?

OZZY *Black Sabbath*, *Paranoid*, *Sabbath Bloody Sabbath*, *Blizzard of Ozz* and *Diary of a Madman*. I relate more to the period of time than to the actual album. If I was having fun, then it was a good album. If I wasn't, then the album was crap. We had a blast making *Blizzard* and *Diary*—screwed-up and always laughing. Those first two albums were my revenge because I was fired from Sabbath. I thought, Man, I'll show them what it's about! I always come out with my best when my back's against the wall. It's always when the luxury and financial rewards come piling in that I begin to lose it.

GW What would make you hungry again?

OZZY I am, in a way. This is the first record I've ever done sober. I'm five months sober, and it's very difficult. I don't know whether it's good or not. I'm writing mellower songs. Not to say the album will be mellow. Zakk will make sure it's not. He's crazy. In fact, he reminds me of me.

During rehearsal, I'll sit down with the road crew and have a can of Coke. Geezer [*Butler*] will walk in and quietly join us, then Randy [*Castillo, drums*]. But Zakk, you hear him from a mile away, screaming or whatever. He's like a circus coming to town. Geezer cowers when he hears Zakk coming. There are so many cool-guy guitar players with their sunglasses and all that, but Zakk is one of the boys. He's a real shitkicker. He always says hi to people and takes the time to talk to the fans—he's always on. One of the key things about him is that he's always got some time for the people. That's a big asset. When people find success, they tend to get big heads and 18 bodyguards. They forget that without the fans they wouldn't have a flash limousine and the money to pay for the bodyguards.

You shouldn't make yourself overavailable, but you shouldn't make yourself invisible either. I have to be careful because, in a lot of areas, not only are there a lot of people who like me but also a lot of people who hate me. I don't want to be the next John Lennon.

Trying to clean my act up was a major step in my life. I'm suddenly stone-cold sober in this zoo and the lions are trying to pick the lock. I was stoned for 21 years. Most rockers get stoned to break down the inhibitions, paranoia and shyness that stem from personal hang-ups we've carried around since we were kids. We all want to communicate with our fellow man, but we're too frightened to try. Getting drunk allowed me to relax. But after a period of years, that stopped working for me. So I had a real dilemma. I was getting high and it was killing me. Yet, I was afraid of being sober. Things began going drastically wrong for me in my personal life. I had hit the bottom, and all that was left was death or insanity. Now with the grace of God, I've kept my sobriety, but I still take it one day at a time.

On the next studio record I've decided to take a whack at writing a love song and things I actually feel. I may also write a song called, "Son of a Bitch, Everything's Real." [*laughs*]

GW Someone once described you as a "nuclear bluesman." The analogy fits—you often write simple, guitar-oriented songs about the woes of the modern man.

OZZY Just the other day I was watching an old video of me singing "Paranoid." I listened to the lyrics and thought, Hell, where were we when we wrote that? It was really strange because I had this smile on my face while I was singing this heavy, heavy song.

I mean, Sabbath grew up in Birmingham, England, which was in an industrialized pit. That was a billion light years from San Francisco's hippified flower power, where you'd hear some guy singing about wearing flowers in your hair. Meanwhile, my life was shit. I was frightened by fear. Fear has been my closest friend throughout my life. That's why we drank. That's why we're all fucked up. ■

VINNIE ZUFFANTE/ STARFILE

Ozzy and Zakk in 1990

NEIL ZLOZOWER

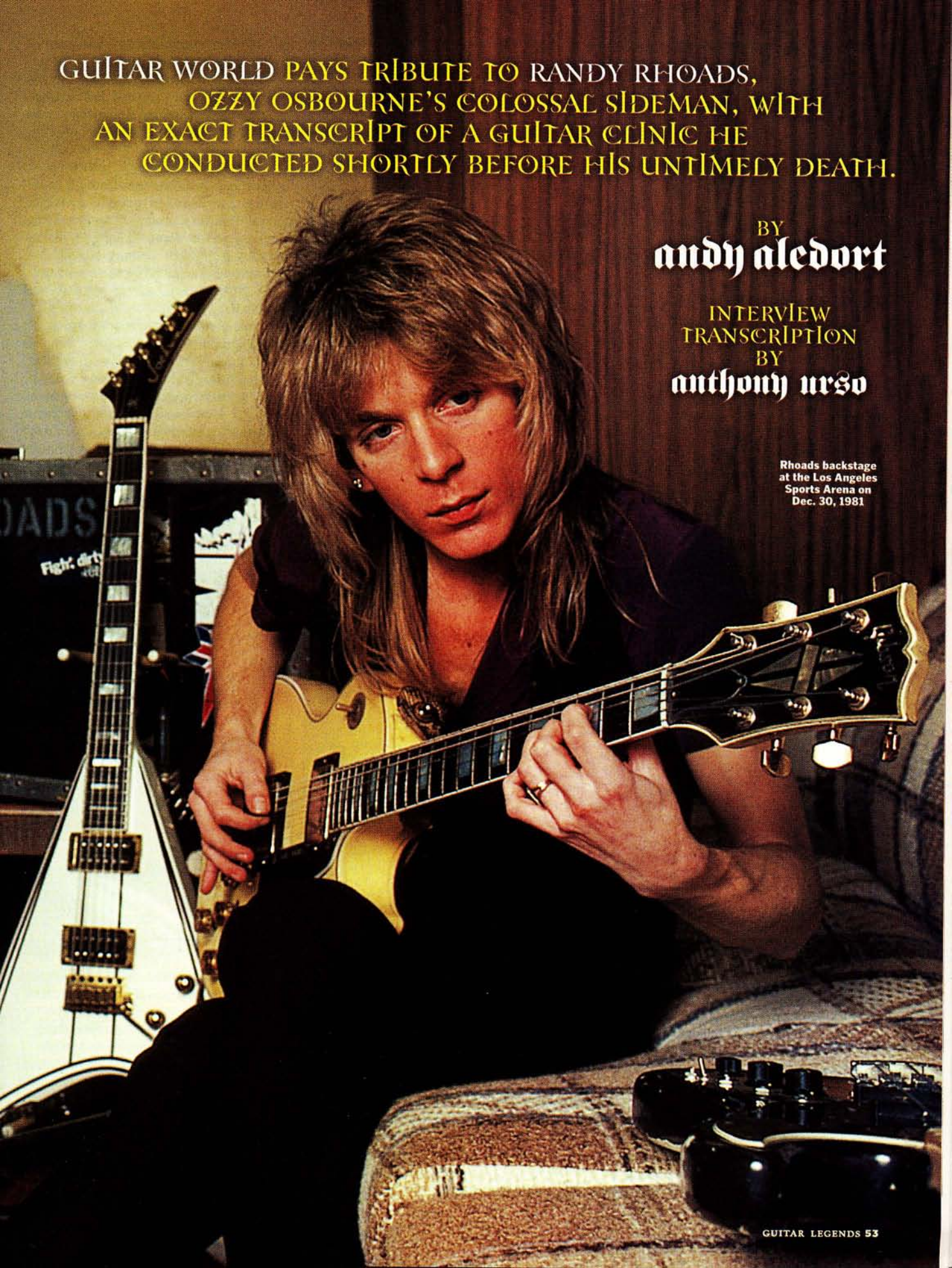
last licks

REPRINTED FROM ***GUITAR WORLD,*** **AUGUST 1998**

GUITAR WORLD PAYS TRIBUTE TO RANDY RHOADS, OZZY OSBOURNE'S COLOSSAL SIDEMAN, WITH AN EXACT TRANSCRIPT OF A GUITAR CLINIC HE CONDUCTED SHORTLY BEFORE HIS UNTIMELY DEATH.

BY
andy aledort

INTERVIEW TRANSCRIPTION BY
anthony iurso

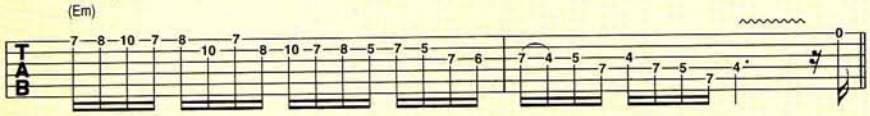


Rhoads backstage at the Los Angeles Sports Arena on Dec. 30, 1981

FIGURE 1 "Over the Mountain"

a) first solo "break lick" (2:51-2:55)

Moderately Fast ♩ = 132

(Em)

b) (2:55-2:58)

(Em)

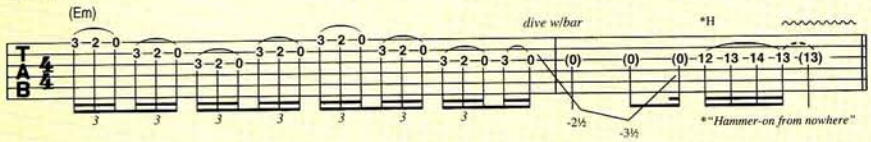
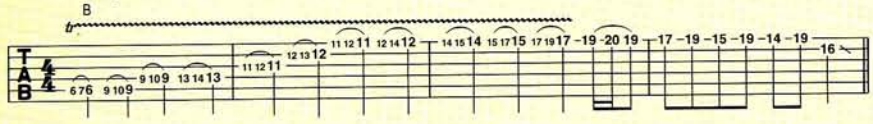


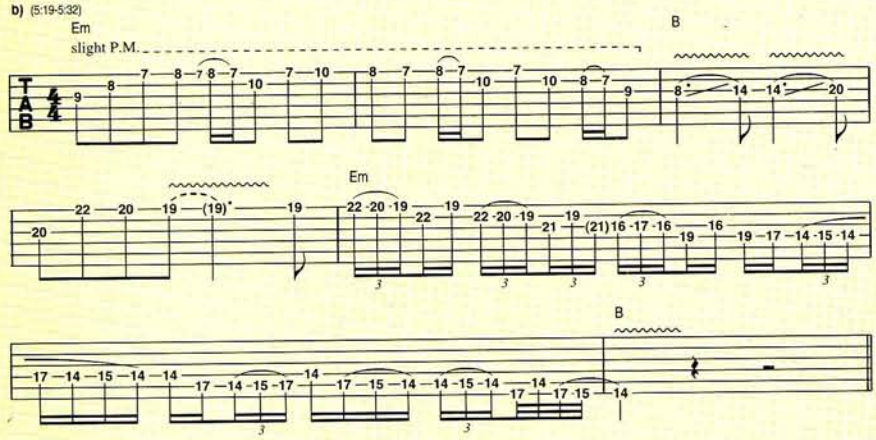
FIGURE 2 "Revelation (Mother Earth)"

a) solo, opening lick (5:13-5:19)

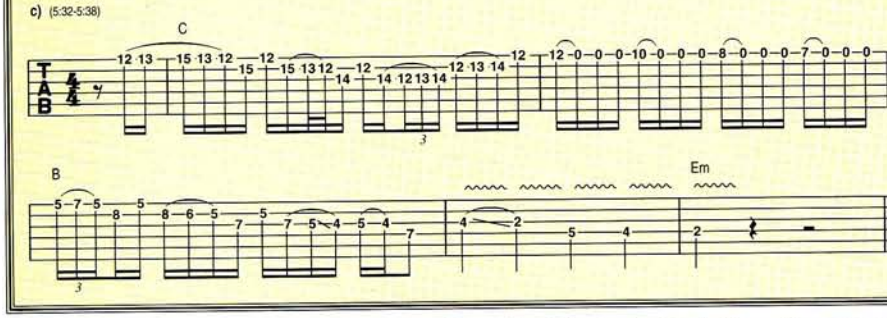
Moderately Fast ♩ = 152

b) (5:19-5:32)

Em

slight P.M.



c) (5:32-5:38)



Few musicians in the history of rock have been as beloved—revered, really—as Ozzy Osbourne's late guitarist and musical soulmate, Randy Rhoads. Only 25 when he was killed in a tragic airplane accident, Rhoads managed in a few short years to establish himself as one of the most innovative guitar players in the pantheon of rock. On landmark Ozzy songs like "Flying High Again," "Crazy Train" and "Mr. Crowley," the guitarist wowed the world with solos and rhythm playing that managed to be both explosive and tasteful, and a classical sensibility that was his alone. Rhoads' premature death only served to solidify his legend, and his many fans continue to speak of him in the kind of awed tones usually reserved for saints and martyrs.

And what most becomes a genuine saintly guitar-playing martyr? A genuine relic, that's what. A short while ago, *Guitar World* acquired a tape of a seminar-lesson given by Rhoads himself, held before an enthralled group of Randyphiles at Music City in Greensburg, Pennsylvania, on February 2, 1982—only six weeks before Rhoads' death. We proudly present a transcription of Randy's seminar-lesson, in which he reveals himself to be every ounce the dedicated—and utterly unassuming—guitar hero. Whether fielding questions from the audience about the details of his rig or the complexities of his technique, Randy is the perfect gentleman.

Seventeen years have passed since Randy Rhoads died. Seventeen years, and the loss remains painful to his fans, his family and to the grieving guitar world he left behind.

RANDY RHOADS This is only the second time I've ever done this, so please don't expect me to just come out and handle things real well; I'm very nervous about speaking in front of people, so you'll have to give me a hand by asking a lot of questions. I'll do anything I can to help you out.

QUESTION What effects do you use when you play live?

RHOADS I have a pedalboard that's got an MXR Distortion +, an MXR 10-band equalizer, a chorus, an MXR stereo chorus, an MXR flanger, a Crybaby wah pedal and a Roland volume pedal. I used them much more in the past than I do nowadays, but now our sound man is starting to add a lot more up front. Sometimes I use them more for quiet rhythm parts, just to enhance the sound. I never use echoes or anything for leads.

QUESTION Do you have a preamp built into your guitar?

RHOADS No, I just have the Distortion + on the board, and I just keep that on all the time. My amps are Marshalls.

QUESTION What speakers do you use in your cabinets?

RHOADS I use Altecs—I prefer those to Celestions because they're very bright and clean sounding. I found that Celestion speakers are pretty dirty to begin with, and if you add a fuzz box to them they'll sound terrible.

QUESTION Do you ever have trouble with feedback?

RHOADS Yes, I have lots of problems there. For example, if you let go of the guitar

PREVIOUS SPREAD AND THIS PAGE: NEIL ZLOZOWER

for a second, it will feed back. You've got to play so that you're covering your pickup. If I don't want to do something quiet, I have to either use the volume pedal or click off the fuzz—otherwise my guitar will squeal. I've gotten used to playing that way.

QUESTION Do you have a special tremolo unit on your Charvel Flying V?

RHOADS Grover Jackson, who owns Charvel, builds the guitars himself for me, and I use his tremolo units. There's no perfect tremolo, except for maybe a Floyd Rose, but Grover's are very good. I have another Flying V, the polka-dotted one, but it isn't a Charvel, and I do have tuning problems with it all the time.

QUESTION What kind of music did you play when you first picked up the guitar?

RHOADS I'm 25 now, so I don't remember what I was playing when I was seven. I just played the guitar. One of the early things I remember was strumming [*the flamenco guitar standard*] "Malagueñia" on an old Spanish acoustic guitar. Later on I just started playing anything I heard on the radio: "Gloria" or "Louie Louie" or whatever.

QUESTION Did you ever have to play covers in small bars and clubs?

RHOADS Definitely. I was really young, around 12 or 13, when I started playing rock—and where I came from, the big thing was playing parties. There were a lot of bands where I lived, and they all played parties. I loved it—I couldn't wait until the weekend so I could go out and play.

QUESTION What players did you admire growing up?

RHOADS I get asked that all the time: "Who's your favorite?" "What are your influences?" If you play long enough your influences are bound to change. I never had a phonograph 'til I was, I think, 16, so I couldn't just sit and copy my favorite players. I had to listen to the radio, and I liked whoever was good. One of my favorites was Mountain and Leslie West; those harmonics and that sustain. I just thought Leslie was the greatest. But now, I don't have a favorite—I just like anybody who plays guitar.

QUESTION Did you take lessons or were you self-taught?

RHOADS Mostly self-taught. When I was young I took lessons, basic folk and classical training, then I started playing rock. I'm actually taking lessons now.

QUESTION You're taking lessons now?

RHOADS I did when I was in England.

QUESTION Who was your teacher?

RHOADS Anybody. I just take lessons from anybody, like when I have a day off or something. I'll find someone in town and just pick their brain.

QUESTION Were you in other bands before you hooked up with Ozzy?

RHOADS I was in a local band in L.A. called Quiet Riot for five years. I was still with them when I met Ozzy, so I had to leave. Other than that, I was just in some garage bands and other little things that didn't work out.

QUESTION Didn't you put out a couple of records with Quiet Riot?

RHOADS Yeah. We had a record deal, but we were very young and we lost the deal. It just fell apart. The records were later released in Japan. I was 17 years old, and the producer wanted to make us sound very much like a pop band—I mean, if you hear it, there's hardly any guitar on it.

QUESTION What do you think of other guitarists, like Michael Schenker?

RHOADS I think Michael Schenker is excellent, a great rock player. He's very melodic and he plays with a lot of feeling.

QUESTION Are there any other players you'd put in that category?

RHOADS Oh, I could name a hundred. I mean, everybody who's out there is really good at what they do. Eddie Van Halen is fantastic, Ritchie Blackmore...

QUESTION There are critics who accuse you of copying Eddie Van Halen. Are you influenced by him?

RHOADS Well, we're both from the same town, and we were both in local bands. It seemed like everybody in L.A. was a lead guitar player, and we all played very similarly. Everybody used to say we all

FIGURE 3 "Flying High Again"

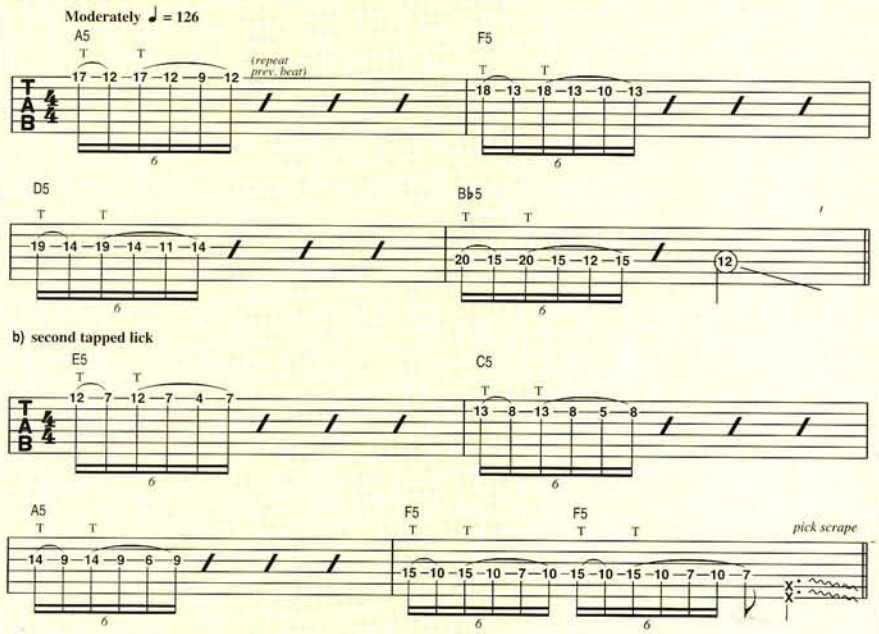
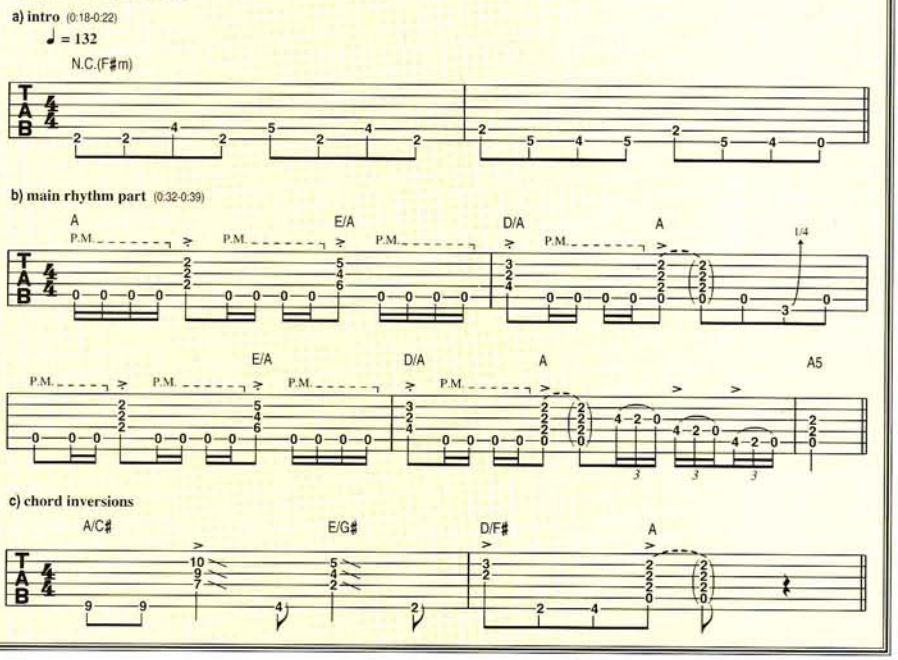
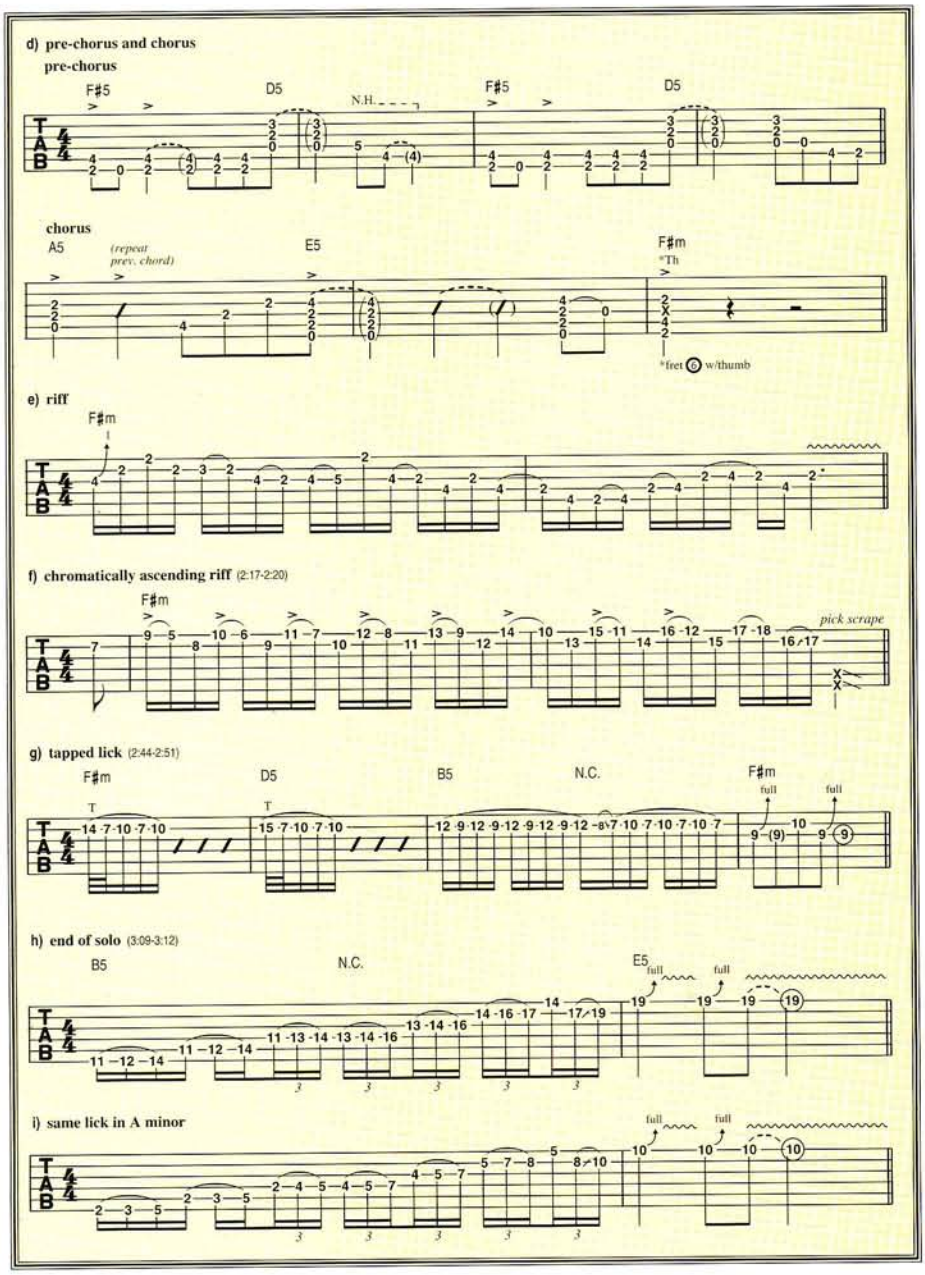


FIGURE 4 "Crazy Train"





sounded very much the same.

QUESTION What do you think of Angus?

RHOADS Angus Young? I think what he does, he does great. He's so into it.

QUESTION Tony Iommi?

RHOADS I didn't know too much about Black Sabbath when I met Ozzy. That's probably why I get along with Ozzy—we're different and come from different musical backgrounds.

QUESTION Does he ever talk to you about why he left Black Sabbath?

RHOADS Oh yeah, all the time. I guess they just weren't getting along. They had been together a long time—14 years or something like that.

QUESTION When you write a lead, do you focus on the melody or go for more of a technical, dazzle-type thing?

RHOADS It depends on what the progression is and what the mood of the song is. You have to put down something that suits the song well. I like to play melodically.

QUESTION What would you say is important for having a good band?

RHOADS Aside from being able to play well together, you all need to be on the same level mentally. If one guy wants to go out and earn money in a lounge and another wants to go out and do originals, just to play, then you've got a conflict. I think you should all want the same thing out of your band and like the same kinds of things. That's a good start, I think.

QUESTION Is it true that when you auditioned for Ozzy you didn't even have to play? That you just plugged in your guitar and tuned up?

RHOADS Yeah...it was even more embarrassing than that. [*laughs*] I thought I was gonna play with a band. All I brought was this little Fender tune-up amp. When I got there, everyone was behind the glass, and in the room was just me and my amp. And they said, "Okay, play." And I thought, You've got to be joking. I mean, what could I play? I didn't have any other musicians with me. So I just started warming up, then Ozzy said, "Yeah, you're good." I had only played for a few seconds. Then I got kinda mad and thought, Well, you haven't even heard me yet.

QUESTION Can you play some stuff for us now?

RHOADS What would you like to hear?

QUESTION How about the solo breaks in "Over the Mountain," where you play the fast, unaccompanied licks?

RHOADS The first lick in that section goes like this [***FIGURE 1A***]. It's in E minor. The next break is just a series of real quick double pull-offs to open strings [***FIGURE 1B***], with a whammy bar dive added at the end. That's all there is to it. There's just one real lick in it; the rest is just, oh, noise.

QUESTION Could you please play the solo to "Revelation (Mother Earth)."

RHOADS Okay. It's in E minor and is very similar to a harmonic [minor] scale. It starts on D sharp [***FIGURE 2A***] and goes up to D sharp again at the very end. For the next lick, I use the edge of the pick to make the riff sound an octave higher [***FIGURE 2B***]. It sounds a lot different live, because I'm trying to slow it down so you can see what I'm playing. Then the next bit is played like this [***FIGURE 2C***]. The only weird notes in it are the E harmonic minor parts [***FIGURE 2A***, *with the D# notes*].

QUESTION Could you play the fretboard-tapping riff from your "Flying High Again" solo?

RHOADS Sure. You start with your left index finger on C# [*first string/ninth fret*] and your pinkie on E [*12th fret*], and you tap with your right hand onto a high A [*17th fret*] [***FIGURE 3A***, *bar 1*]. You then pull off to both fretted notes and hammer on with the pinkie at the 12th fret. When

I JUST STARTED WARMING UP, THEN OZZY SAID, "YEAH, YOU'RE GOOD." I HAD ONLY PLAYED FOR A FEW SECONDS. THEN I GOT KINDA MAD AND THOUGHT, WELL, YOU HAVEN'T EVEN HEARD ME YET.

you move over to the B string [*in bar 2*], everything moves up one fret. You then repeat the process on the G and D strings, moving all the notes up a fret with each string cross.

The next four bars of the solo are played the same way, but starting four frets lower, in E [***FIGURE 3B***].

QUESTION What key is "Flying High Again" in?

RHOADS It's in A.

QUESTION When I play "Crazy Train" and then go to play "Flying High Again," I'm a half-tone out. Did you tune differently on *Diary of a Madman*, as compared to *Blizzard of Ozz*?

RHOADS Yes, we tuned down one half step when we recorded *Diary*.

QUESTION Why?

RHOADS When we were recording the second album, the tuner we had was miscalibrated, and I began to like the sound of being tuned down a half step for some of those songs. A lot of people tune down a half step, but I'd never done it before then. It gives a

much heavier sound to the chords, and it just gives you a *meaner* sound, overall. When we play live, some of the songs are tuned down and some are not, so I use different guitars for different songs.

QUESTION Could you play the beginning of "Crazy Train" for us?

RHOADS Yeah, sure [***FIGURE 4A***].

QUESTION Are you using a wah-wah on that part at the beginning?

RHOADS No, just a distortion pedal.

QUESTION How do you play the song's main rhythm part?

RHOADS Like this [***FIGURE 4B***]. The chord progression is A E/A D/A A; the open A string is played against all of the chord

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FIGURE 5 exercises

a) Moderately Slow ♩ = 96

b) alternate picking

c)

d)

voicings. The fast lick at the end is played with double pull-offs to open strings.

At the end of the verse section, I use chord inversions, like this [***FIGURE 4C***]. Each chord is played with the third in the bass. [*The major third is voiced as the lowest note in the chord voicing.*] Here, the chord progression is A/C# E/G# D/F#, with the third of each chord played on the low E string.

QUESTION How do you play the rhythm part to the section that leads into the chorus?

RHOADS That part goes like this [***FIGURE 4D***]. On the second verse, I add a lead fill when I get to the F#m chord at the end of the progression, like this [***FIGURE 4E***].

QUESTION How do you play that really fast ascending lick during the second chorus?

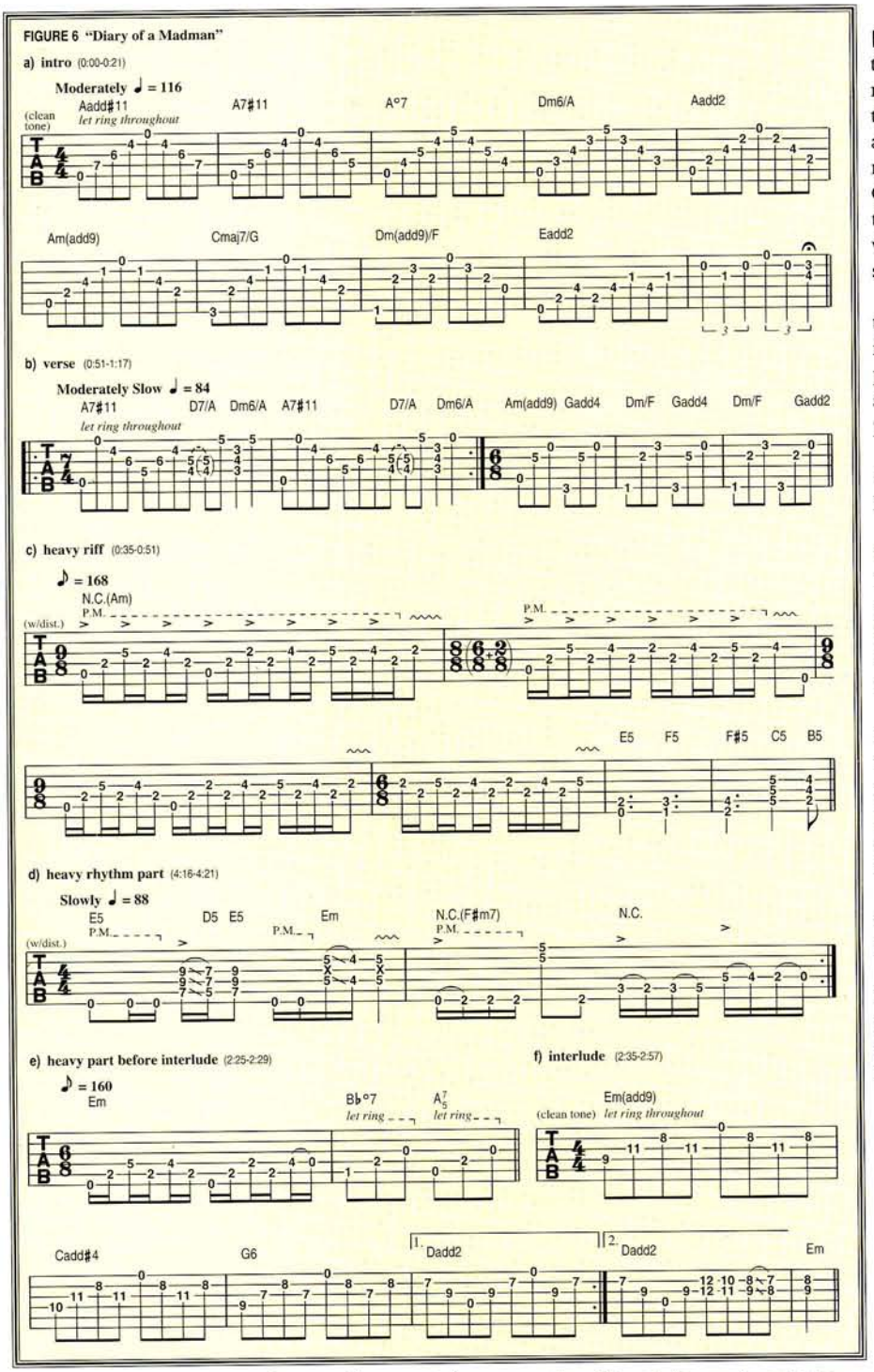
RHOADS That lick is sort of a "fake"; I don't even do that lick live, because it sometimes sounds really sloppy. I used to play it live, though. It's just an [*arpeggiated*] F# minor triad shape that shifts up the neck chromatically [*ascending one fret at a time*], but I'm going to lie and say that it's played perfectly. All it is is this [***FIGURE 4F***], after which I hurry into a pick slide before the lick dies. When you play loud, you can get away with playing a lick like that without playing it perfectly.

QUESTION Did you use tapping in the "Crazy Train" solo, too?

RHOADS Yes. The solo begins with this tapped lick [***FIGURE 4G***], after which I play a slow trill with the fret hand that slides down one whole step [***FIGURE 4G***, *bar 3*].

QUESTION How do you play the last lick in the solo?

RHOADS It's in F# minor. I'm trying to remember it because I don't do that run



live anymore. To the best of my recollection, it's played like this [***FIGURE 4H***]. The lick begins one and a half steps below F#, on D#. If you were to play the lick in A minor, it'd be done like this [***FIGURE 4I***].

QUESTION Is there a term that describes these kinds of licks?

RHOADS These licks are all articulated with hammer-ons. I know of no other particular name to describe them.

QUESTION Do you do any finger exercises before you go out onstage?

RHOADS I have some where I use the first, second and fourth fingers in order to warm up. Here's one [***FIGURE 5A***] in which I'm just sort of "wandering around." It's good to do exercises like this [***FIGURE 5B***], using "alternate picking" [*down-up-down-up, etc.*] and to keep speeding it up. I used to like practicing licks that contained a lot of hammer-ons, like these [***FIGURES 5C*** *and* ***5D***], but I don't do those things that much anymore. These licks are great, though, for warming up your fingers before a gig.

QUESTION Could you show us those unusual chords in "Diary of a Madman"?

RHOADS Sure. The song begins with an A [*major triad*], with the flatted fifth added to the chord [***FIGURE 6A***]. So, you've got the root note, A, the third, C#, then the flatted E, with the open high E on top. The sound of the E flat and the E natural together gives you that dissonant sound. As you can see, the notes on the D, G and B strings descend as the chords progress through the first five bars. This section ends with an arpeggiated Eadd2 chord, with the seventh [*D*] dropped in at the end.

The verse section consists of virtually the same chords as those used for the first four bars of the intro, but here they're played in 7/4 meter [***FIGURE 6B***]. This section ends with some different chords, played in yet another time signature [6/8].

Then there's the heavy, distorted riff that appears a few times during the song. Here's how I play it during the intro [***FIGURE 6C***].

Following the bridge and the interlude, I shift to this heavy rhythm guitar part [***FIGURE 6D***]. The last chord in bar 1 [*the two-note Em*] is very similar to C7, but I think of it as E diminished, as both chords are built from almost the same notes [*both chords contain the notes G, Bb and E*].

Right before the interlude, I play a heavily distorted single-note riff that's similar to the first heavy riff, which is in A minor, but is here transposed to E minor [***FIGURE 6E***]. This is followed by the interlude, which begins with an arpeggiated Em(add9) chord [***FIGURE 6F***].

QUESTION When you take your spotlight solo onstage, do you ever improvise or do you always play the same solo?

RHOADS It's basically the same. But it depends on the sound I have onstage: if it's a bad sound, I just do a basic form of the solo. But if it sounds really good, I like to carry on with it and try new things. ■

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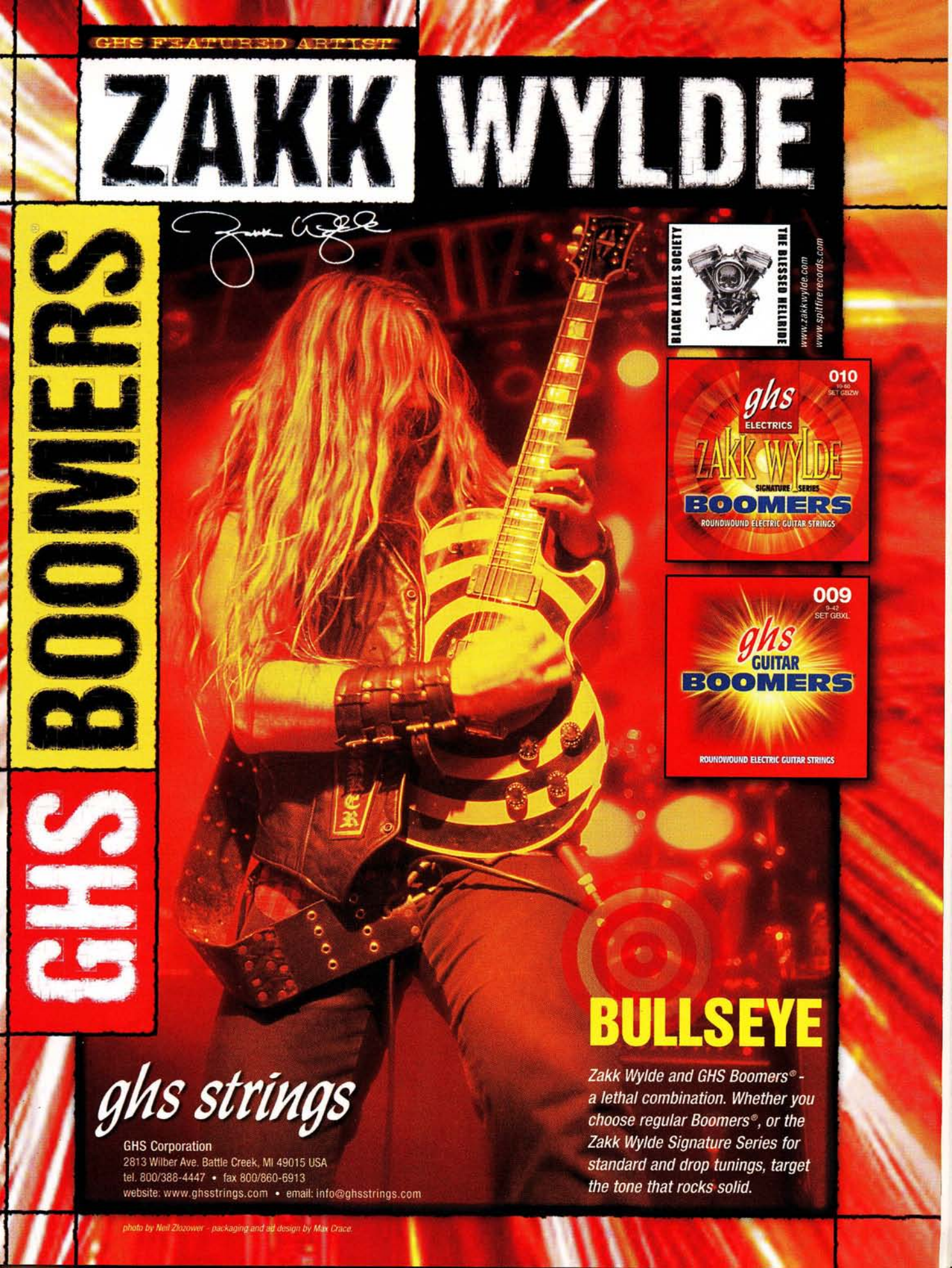

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BY NICK BOWCOTT

SUPER CHUNK

REPRINTED FROM *GUITAR WORLD*, MAY 2000

THE ULTIMATE OZZY AUTHORITY, Zakk Wylde, TAKES YOU ON A PERSONAL GUIDED TOUR THROUGH THE DARK PRINCE'S HEAVIEST RIFFS.

EVERY TIME OZZY OSBOURNE hits the road, Zakk Wylde, his guitarist, becomes a sort of traveling musicologist, performing note-perfect renditions of the classic riffs and solos played originally by Ozzy's previous axmen, Tony Iommi, Randy Rhoads and Jake E. Lee. But where some players might feel put-upon at recreating another artist's parts, Wylde—who has been playing and writing with Ozzy since 1987—says his gig is satisfying in every respect.

"It's a bit like being in the coolest cover band, where you get to play some of the coolest shit ever written as well as write and play some of your own stuff, too," says Wylde. "I take Ozzy's music really fuckin' seriously, and I take a lot of pride in being chosen to play it. Plus, I love Randy Rhoads' playing, and I dig what Jake E. Lee did with Ozzy." As for Osbournes' work with Black Sabbath's Iommi, drummer Bill Ward and bassist Geezer Butler? "Forget about it," says Wylde. "That shit is timeless."

Shortly before heading off to London to rehearse for this summer's Ozzfest, Wylde sat down with *Guitar World* to give a private lesson in playing some of Ozzy's and Black Sabbath's greatest riffs. Considering the pride he takes in his role with Ozzy, it's not surprising to learn that Wylde has gone to great lengths to ensure he accurately replicates the performances of his predecessors. "I'll throw in some pings [*pinch harmonics*] and licks or whatnot during certain riffs," he says, "but, overall, I try my best to make sure that each part I play is as close to the original version as I can get it. I also try to nail their solos note for note. I hate it when people take a classic song and immediately start dicking with shit and changing things, especially the solos. As far as I'm concerned, the solos Randy, Jake and Tony played are perfect for the songs they're in, so there's no reason to change a fuckin' thing."

By way of example, Wylde points to the smoking riff-lick trade-off that immediately follows Rhoads' solo in "I Don't Know" (*Blizzard of Ozz*). "Those licks are definitely part of the song, so I keep 'em as close to the original as possible," says Wylde, as he blasts out the A minor section (**FIGURE 1**). "When I'm playing the riff in this part [*bar 1*], I pedal the open A string in between the power chords, using palm muting [*P.M.*] and alternate [*down-up*] picking for the 16th notes. I also put some pretty heavy [*finger*] vibrato on the D5 power chord that I play at the seventh fret by barring the D and G strings with my ring finger and shaking the shit out of 'em."

Wylde then demonstrates the classic opening riff to "I Don't Know" (**FIGURE 2**). "On *Blizzard of Ozz*, the track starts off with a backward gong, so sometimes when we play it live I'll mimic that by turning my guitar's volume down, hitting the [*natural*] harmonics at the fourth fret on all six strings and then slowly turning my volume control back up again. On the recent Merry Mayhem tour, though, we opened up with this song, so as soon as Ozzy shouted 'Let the madness begin,' I'd just do a long finger slide down the low E string and go straight into the riff, just like Randy did."

On the studio version of "I Don't Know," Rhoads used a wah pedal as a treble boost/filter effect during the rapid-fire, pull-off lick that fills the final bar of **FIGURE 2**. Wylde emulates this effect by employing the squealing pinch

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FIGURE 1 "I Don't Know" riffs and fills after solo section

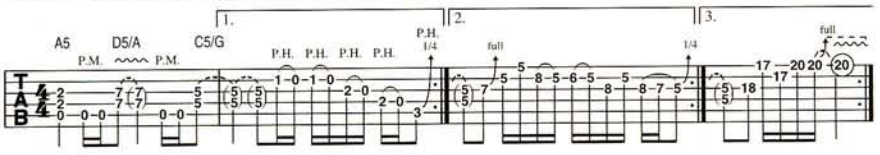
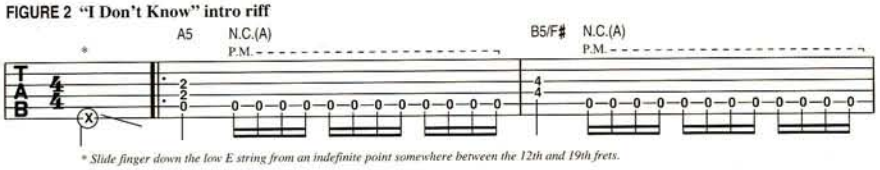
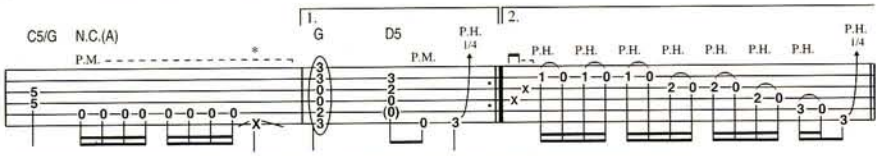


FIGURE 2 "I Don't Know" intro riff



** Slide finger down the low E string from an indefinite point somewhere between the 12th and 19th frets.*



** Slide finger up to, then immediately down from, an indefinite point somewhere between the 12th and 19th frets on the low E string.*

FIGURE 3 "Bark at the Moon" intro riff

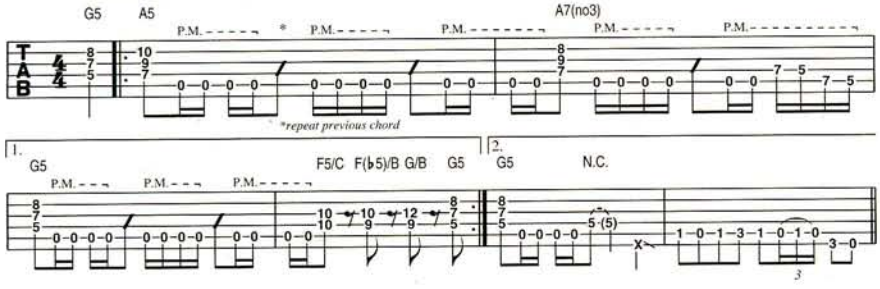


FIGURE 4
A5
7fr

FIGURE 5
A7(no3)
7fr

FIGURE 6
F5/C
10fr

FIGURE 7
F(♭5)/B
9fr

FIGURE 8
G/B
9fr

FIGURE 9 "Crazy Babies" intro riff

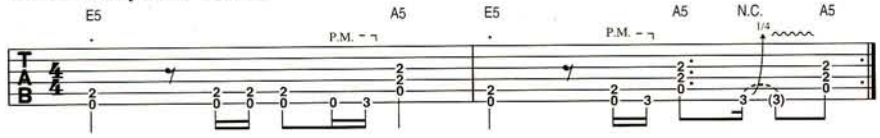
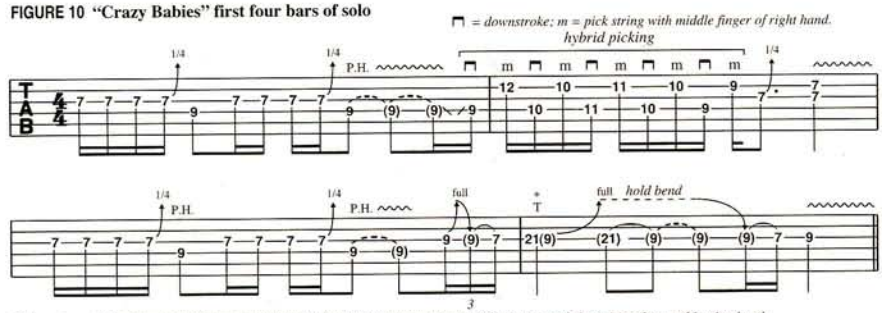


FIGURE 10 "Crazy Babies" first four bars of solo



** Tap string at 21st fret w/middle finger of picking hand, then bend note up one whole step at ninth fret w/ring finger of fretting hand. Pull-off tapped note to fretted note as indicated, then release bend.*

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harmonics [*P.H.*] that have become his trademark. "I get these pings happening by choking up on the pick and down-picking the note so that I hit the string with the pick and the tip of my thumb and index finger at the same time."

One of the most memorable riffs from Ozzy's Jake E. Lee era (1983–87) is the opening salvo of "Bark at the Moon" (*Bark at the Moon*). **FIGURE 3** shows how Wylde plays it, and as you can see and hear, it contains some great-sounding chords, especially in bars 2 and 4. "For the most part, it's three-note power chords on the D, G and B strings," says Wylde, as he demonstrates the fingerings he uses by playing the A5 shape (**FIGURE 4**) that dominates bar 1. "For the A7 chord in the second bar [***FIGURE 5***], you keep the D- and G-string notes the same, but on the B string you switch from your pinkie at the 10th fret to your middle finger at the eighth fret. The three chord stabs on the upbeats in the fourth bar [***FIGURE 6–8***] are all played on the D and G strings."

When Wylde first teamed up with Ozzy, the impact of his incendiary playing, larger-than-life stage presence and penchant for penning memorable, meat-and-potatoes riffs was immediate. One of the many great parts he contributed to Ozzy's catalog is the simple but effective opening to "Crazy Babies," from 1988's *No Rest for the Wicked*. "That's definitely an AC/DC-style riff," says Wylde, as he plays the intro (**FIGURE 9**). "It's just open E5 and A5 chords with some false harmonics on the G note at the third fret on the low E string."

Although Wylde was just 19 when he joined Ozzy's band, the guitarist already had a mature sense of musical style, as exemplified by the four-bar opener of his "Crazy Babies" solo (**FIGURE 10**). Instead of coming out full force, Wylde teases the listener with a simple and highly effective two-note theme in bar 1, which he then revisits in bar 3. In addition, the guitarist makes clever use in this passage of two vastly different playing styles—*hybrid picking* (pick and finger[s] technique, a.k.a., "chicken pickin' ") in bar 2, and wide-interval, finger-tapped string bending in bar 4. To fret this lick, start with your left index finger at the ninth fret on the D string and your pinkie at the 12th fret on the B string. The remainder of this lick is fretted using your ring finger for all the D-string notes and your pinkie for all the B-string notes.

"After that run I go back to the exact same pentatonic deal that I started the solo with. Then I perform a finger tap at the 21st fret on the G string with the middle finger of my picking hand [*see bar 4 of* ***FIGURE 10***] and hold it while I bend that string at the ninth fret with my left hand, so the tapped note at the 21st fret gets pushed up a whole step. I then pull off my tapping finger while the string is still bent before slowly releasing the bend. It's fuckin' simple, but it sounds kick-ass."

Of course, no Ozzy show would be com-

Onstage in Chicago, July 1989

PAUL NATKIN

plete without a few Sabbath gems thrown in for good measure. Although the singer's set list for Ozzfest 2002 had not been determined at the time of this lesson, Wylde felt sure that either "Supernaut" (*Vol. 4*) or "Into the Void" (*Master of Reality*) would make the cut. The guitarist promptly demonstrated how he plays the main riffs from both songs.

First up was the intro to "Supernaut" (**FIGURE 11**). "This riff demonstrates why Sabbath is my all-time favorite band," says Wylde. "It's simple and involves the use of only two strings, but it totally crushes. To me, the coolest part of 'Supernaut' is the verse riff [***FIGURE 12***]. It starts with that Jimi Hendrix 'Purple Haze' chord [***FIGURE 13***], then, for the next part of the riff, all you do is slide your fret hand down the neck on the low E string and play that string open. It doesn't matter where on the neck each finger slide finishes up, as long you hit the open string at the right time."

As for "Into the Void," the song's intro, verse and outro (**FIGURES 14–16**) are great examples of how Iommi uses chromatic tones and the flat-five interval as the foundation for dark, beyond-heavy riffs. Suggests Wylde, "To get the verse riff sounding as heavy as possible, use down picking, and make sure you shake that bent note at the end so it's eerie sounding."

To conclude our lesson, Wylde examines the Sabbath classic "Paranoid" (*Paranoid*). **FIGURE 17** shows not only how Wylde performs the song's classic intro riff, but also how Iommi and Rhoads have played it. "Tony plays the song's opening riff in the 12th position," says Wylde. "But I play it in the seventh position, like Randy did, so I can keep the open low E note in there for some low-end chunk."

Wylde takes the same approach to playing the song's verse riff (**FIGURE 18**). Although Iommi performs the part in the vicinity of the 12th position, Wylde makes full use of the open low E string and includes three open power chords—G5, D5 and E5—for maximum sonic beef. Then, in typical Wylde fashion, he finishes this passage with a squealing pinch harmonic on the G note at the third fret on the low E string that he adorns with some soulful finger vibrato. Like the previous example, **FIGURE 18** illustrates how Wylde, Iommi and Rhoads each perform this riff in a slightly different way. "Make sure you use *only* downstrokes for this riff, so that it sounds as heavy as possible," Wylde advises, finishing his beer and, consequently, the lesson. ■

Note: FIGURES 11-16 are performed on a guitar tuned down one and one half steps (low to high: C♯ F♯ B E G♯ C♯).
All notes and chords sound a minor third (one and one half steps) lower than written.

FIGURE 11 "Supernaut" intro riff

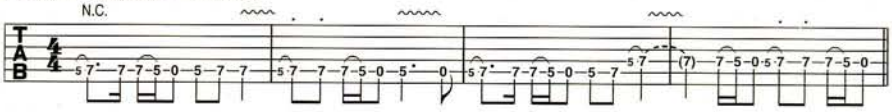



FIGURE 12 "Supernaut" verse riff

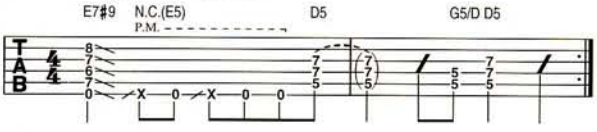


FIGURE 13 the "Purple Haze" chord

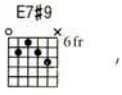


FIGURE 14 "Into the Void" intro riff

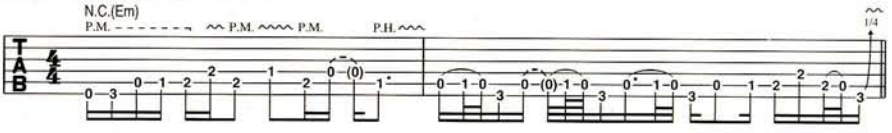



FIGURE 15 "Into the Void" verse riff

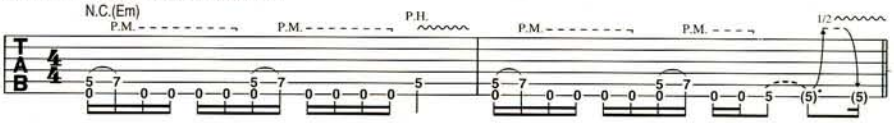


FIGURE 16 "Into the Void" chromatic outro riff

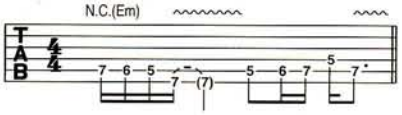


FIGURE 17 "Paranoid" intro riff

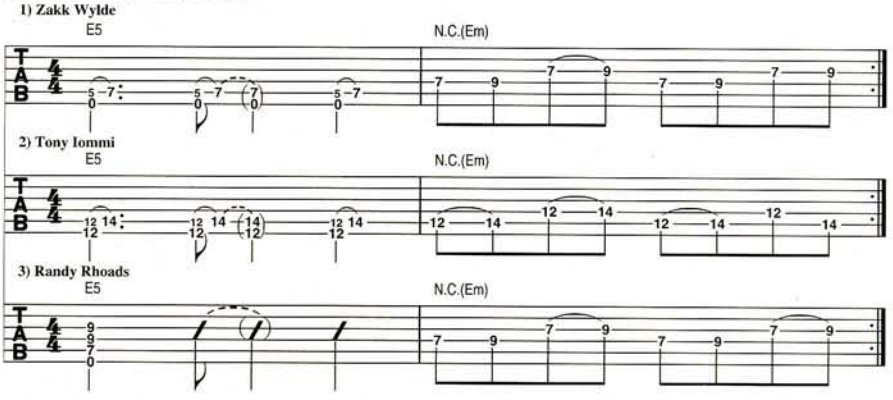
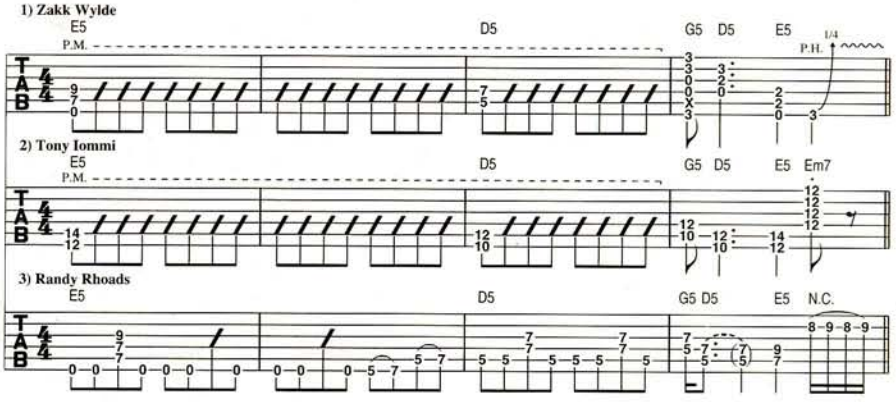


FIGURE 18 "Paranoid" verse riff



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godfather OF METAL

BLACK SABBATH'S tony iommi, HEAVY METAL OVERLORD AND RIFF-MASTER, SHOWS US HOW HE CREATES SOME OF METAL'S MOST MEMORABLE MOMENTS.

BY NICK BOWCOTT

REPRINTED FROM *GUITAR WORLD*, AUGUST 1992

THE FOUNDING MEMBER and undisputed leader of Black Sabbath, the first true heavy metal group, Tony Iommi is also the man who single-handedly wrought many of the genre's most classic riffs. As both a songwriter and player, he has inspired countless bands, many of whom are now stars in their own rights. As a guitarist, Iommi is a paradigm of spontaneity. + "I never sit down and make a conscious effort to try and write a guitar part," says Iommi. "Most of my ideas just seem to happen while we're jamming, or when I'm watching TV or something!"

"PARANOID"

"I've seen loads of guitarists play the opening riff in the seventh position—but that's not where I do it," says Iommi. "I play it in the 12th position—like this [**FIGURE 1**]. I play the riff here because this E5 chord voicing sounds distinctly darker than the same one played in the seventh position on the A and D strings."

FIGURE 2 shows how the metal master performs the song's verse riff. "As you probably know, I play an awful lot of palm-muted, 'chugging' riffs by resting my picking hand quite lightly on the bridge," Iommi says. "I play mostly downstrokes when doing this." A glance at **FIGURE 2** will reveal that it is performed with downstrokes exclusively.

"IRON MAN"

"I don't use a tremolo bar to do this," says Iommi about the bowel-loosening low E string bend with which he opens the *Paranoid*-album classic. "I actually bend the low E string behind the nut with the index finger of my fretboard hand." Iommi then performs the live version of the effect, transcribed in **FIGURE 3**. The difference between this and the recorded version is that in **FIGURE 3**, Iommi adds the E note at the second fret on the D string to the proceedings. He picks this note with one of his spare pick-hand fingers at the exact same time he picks the low E string with a downstroke (*hybrid picking*).

"CHILDREN OF THE SEA"

One of Iommi's many strategic songwriting ploys is to lull the listeners into a false sense of serenity by performing a gentle, lilting intro figure before blowing their heads clean off with a balls-to-the-wall metal riff. The intro to "Children of the Sea" (*Heaven and Hell*) is a prime example of this cunning ploy (**FIGURE 4**). In bar 6, the guitarist cranks up his guitar's volume control to morph from a mellow, relatively clean tone into a raging overdrive.

"SPIRAL ARCHITECT"

The intro to "Spiral Architect" (*Sabbath Bloody Sabbath*) is typical of Iommi's ability to craft exquisitely mellow acoustic passages (**FIGURE 5**). Notice the clever use of droning, open-string notes in the arpeggiated chords. Also pay close attention to the sweep-style picking approach Tony employs to help ensure maximum smoothness. (On the original recording, Iommi's acoustic guitar was tuned

ROSS HALFIN

"Paranoid"

FIGURE 1 intro riff

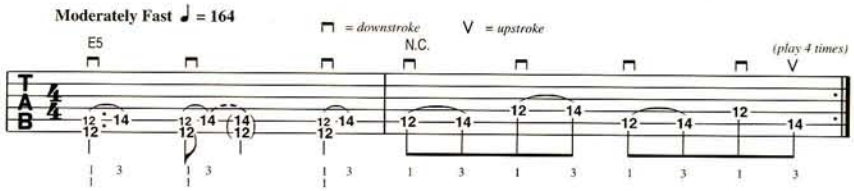
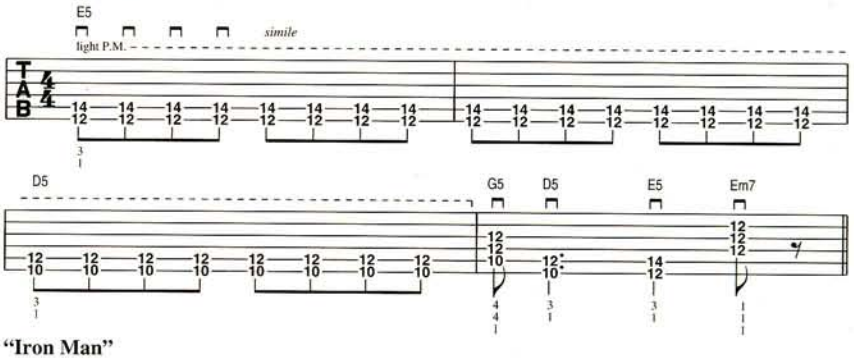
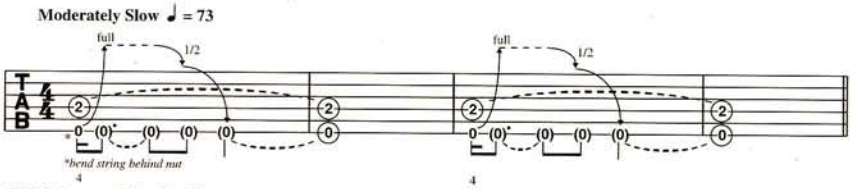


FIGURE 2 verse riff



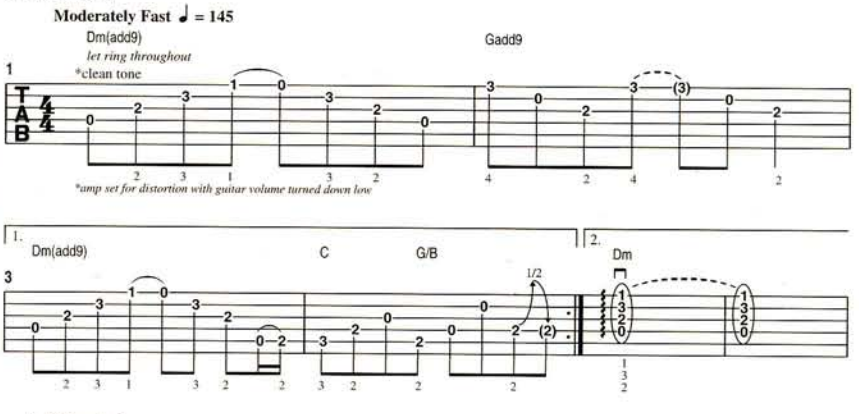
"Iron Man"

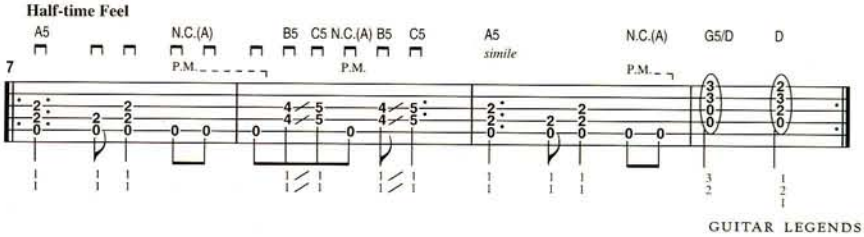
FIGURE 3 intro (live version, w/added high note)

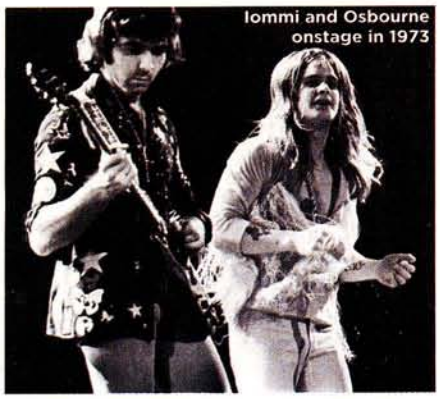


"Children of the Sea"

FIGURE 4 intro







Iommi and Osbourne onstage in 1973

a whole step higher than concert pitch [low to high: F# B E A C# F#]. For our lesson, however, his guitar was tuned to standard pitch, so the part sounded exactly as written).

IOMMI TECHNIQUES: TRILLS

One of Iommi's many trademarks is the way he punctuates trill licks with rests, as illustrated in **FIGURES 6** and **7**. The sonic pauses impart the runs with a "stuttering" or "stop/start" quality. Used tastefully, this approach can add much color to a solo.

FRETBOARD EXPLOITS

Like all great lead players, Tony can make the most of even the simplest scale by exploiting the entire fretboard. **FIGURES 8–9** all demonstrate this versatility. **FIGURE 8** is similar to the opening of Tony's searing "Snowblind" solo (*Vol. 4*). Notice how brilliantly he spices up a seemingly simple C# minor blues scale (C# E F# G G# B) run by sliding down the neck from the ninth position to the second position in the final measure.

FIGURE 9 is inspired by a passage in Iommi's "Fairies Wear Boots" (*Paranoid*) lead break, where he repeats a simple G minor blues motif in bars 2 and 3 and then goes on to perform the exact same run an octave lower in bars 5 and 6. This simple, but very effective, idea can breathe new life into even the most tired lead-guitar clichés. ■

IRON MAN
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"Spiral Architect"

FIGURE 5 acoustic intro

Slowly ♩ = 55

Acous. Gtr. tuned down one whole step (low to high: D G C F A D).
All notes sound one whole step lower than written (key of C minor).

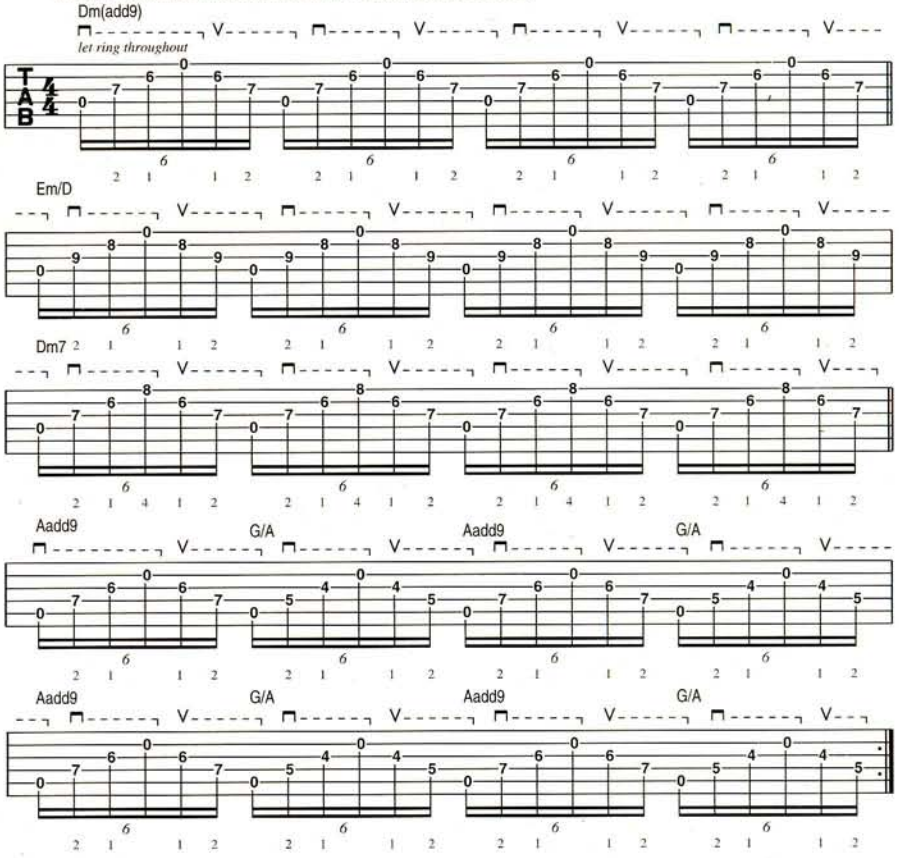


FIGURE 6

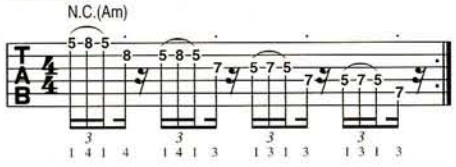


FIGURE 7

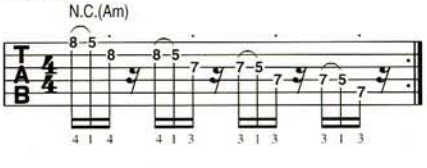


FIGURE 8

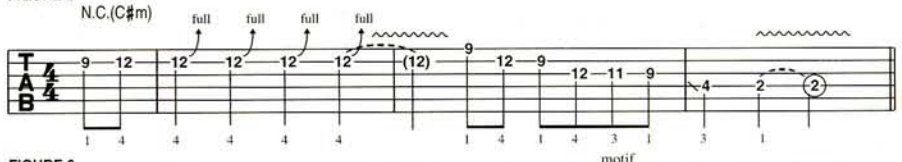
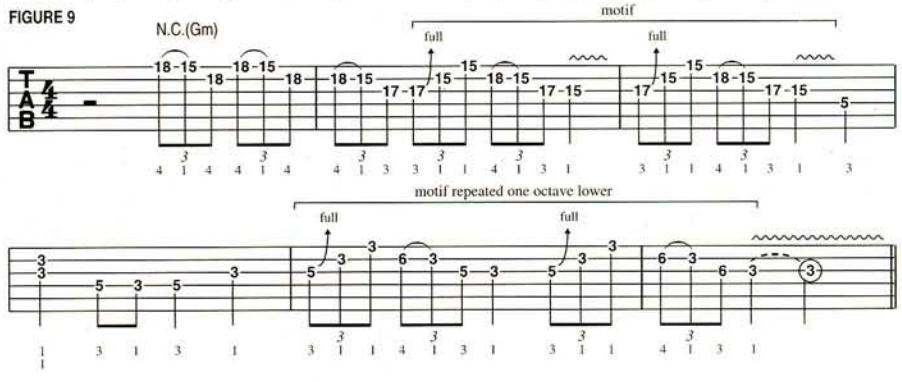


FIGURE 9



IAN DICKSON / REDFERNS / RETNA LTD.

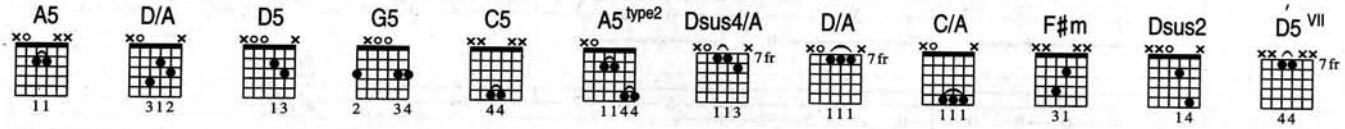
"FLYING HIGH AGAIN"

As heard on ***Diary of a Madman*** (JET)

Words and Music by **Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake** • Transcribed by **Matt Scharfglass**

All guitars are tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): E♭ A♭ D♭ G♭.

All notes and chords sound one half step lower than written (key of A♭).



A **Intro** (0:00)

Moderately ♩ = 124

Oh no (Oh no) Here we go now

A5 D/A A5 D/A G5 D5 C5 G5

1 *Gtr. 1 (elec. w/dist.) *(repeat prev. chord)*

Bass Fig. 1

Bass

(repeat previous two measures) 2

** Guitars are triple-tracked throughout.*

Oh no (Oh no) Here we go now 1. Got a

A5 D/A A5 D/A G5 D5 N.C.

5 Gtr. 1 1/4 slight P.H. 1/2

Bass plays Bass Fig. 1 twice (see meas. 1)

B **1st and 3rd Verses** (0:16, 3:19)

crazy feeling I don't understand gotta get away from here Feelin'
3. Daddy thinks I'm lazy he don't understand never saw inside my head People

A5 D/A A5 D/A G5 D5 C5 G5

Substitute Rhy. Fill 1 second time (see meas. 37)

Substitute Rhy. Fill 2 on 3rd verse (see meas. 44)

9 1/4

Bass plays Bass Fig. 1 four times (see meas. 1)

like I shoulda kept my feet on the ground Waiting for the sun to appear
think I'm crazy but I'm in demand Never heard a thing I said

A5 D/A A5 D/A G5 D5

Gtr. 2 plays Fill 1 (see below)

13 1/4

Substitute Rhy. Fill 2 on 3rd verse (see meas. 44)

Bass substitutes Bass Fill 1

Fill 1 (0:24)

Gtr. 2 (elec. w/dist.) full

Bass Fill 1 (0:30, 1:32, 3:32)

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C **1st Pre-chorus** (0:32, 1:33, 3:34)

Mama's gonna worry I been a bad bad boy

A5 D/A A5 A5 type2 Dsus4/A D/A C/A G5

17 Gtr. 1

P.M. 1/4 P.M. 1/4

Bass

Bass Fig. 2

2

(3rd time) skip ahead to 3rd chorus **K**

No use saying sorry It's something that I enjoy (1.) 'Cause (2.) If (3.) Flying high again

A5 D/A A5 A5 type2 Dsus4/A D/A C/A

21 Gtr. 1

P.M. 1/4 P.M. 1/4

*Substitute notes in parenthesis (no P.M.) 3rd time.

Bass plays Bass Fig. 2 twice (see meas. 17)

D **2nd Pre-chorus** (0:47, 1:49)

you can't see what my eyes see (I can see it) (I can see it) And

you could be inside my head you'd

F#m Dsus2

Gtr. 1

25 *Rhy. Fig. 1* P.M. P.M.

*repeat previous chord

Bass

Bass Fig. 3 *(repeat previous measure)* *end Bass Fig. 3*

(2nd time) skip ahead to **G**

you can't be inside of me Flying high again

see that black and white is

F#m Dsus2 *end Rhy. Fig. 1*

29 Gtr. 1 w/bar

Bass repeats Bass Fig. 3 (see meas. 25)

E **Interlude** (1:02)

A5 D/A A5 D/A G5 D5

33 1/4

Bass plays Bass Fig. 1 four times (see meas. 1)

I

A5 D/A A5 D/A G5 D5

37 *Rhy. Fill L* 1/4

F **2nd Verse** (1:18)

can see through mountains watch me disappear — I can even touch the sky

A5 D/A A5 D/A G5 D5 C5 G5

41

Rhy. Fill 2

Bass plays Bass Fig. 1 four times (see meas. 1)

Swallowing colors of the sound I hear — Am I just a crazy guy You bet

go back to 1st pre-chorus **C**

A5 D/A A5 P.H. D/A G5 D5 C5 G5

45

pitch: E

Bass substitutes Bass Fill 1

G (2:00)

red

Dsus2

H **1st Chorus** (2:03)

Flying high again — Flying high again

A5 C5 D5 VII

Rhy. Fig. 2

w/flanger 1/4

49 Gtr. 1

Bass

Flying high again — Flying high again

A5 C5 D5 VII G5 C5 B5 A5 C5 D5 VII G5 C5

end Rhy. Fig. 2 *Rhy. Fig. 3* 1/4

53

I **Guitar Solo** (2:19)

Come on and join me

A5 C5 D5 VII F♯m

Gtr. 1 (flanger off) plays Rhy. Fig. 1 simile (see meas. 25)

57

end Rhy. Fig. 3 Gtr. 2 1/4

*repeat previous beat

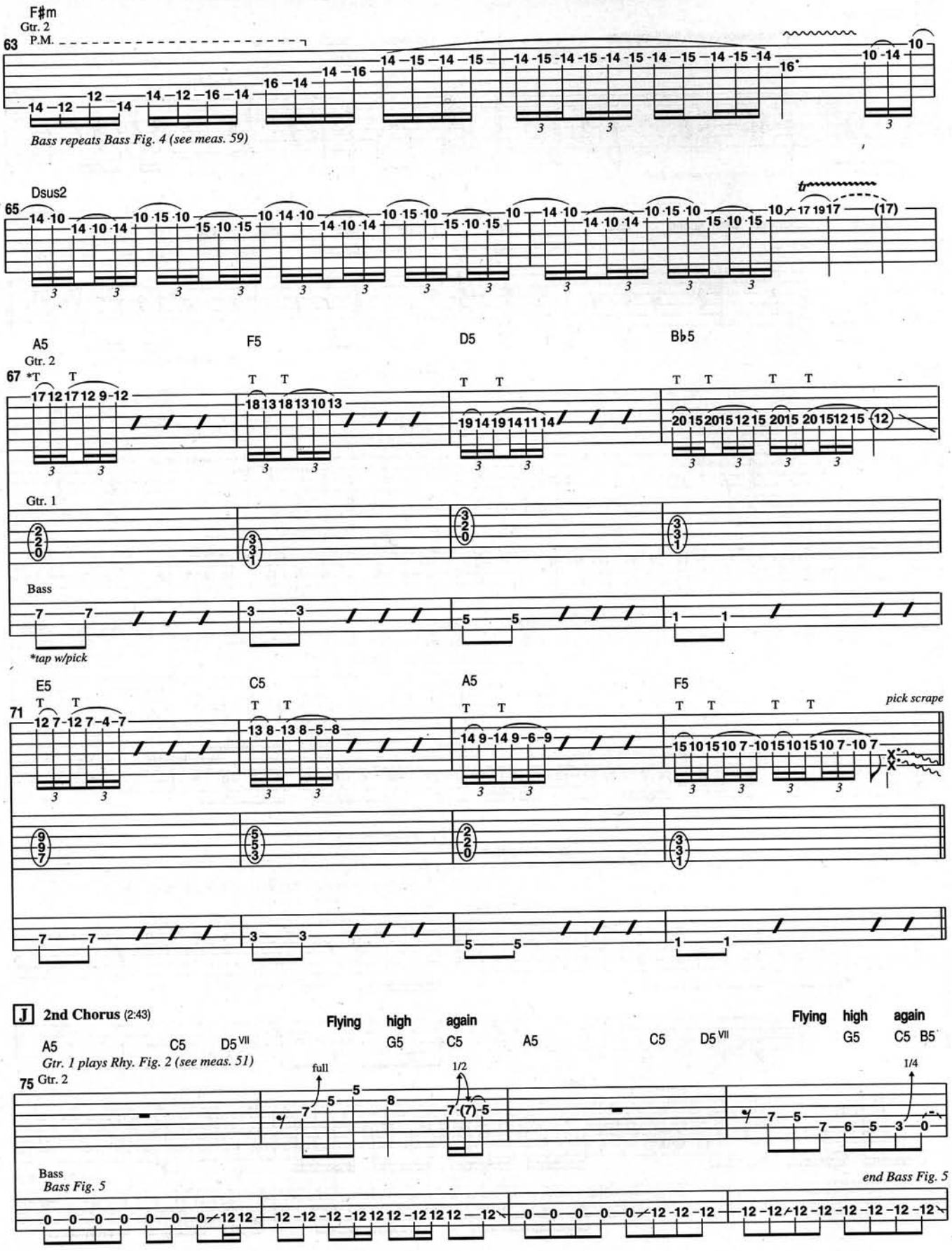
Bass Fig. 4

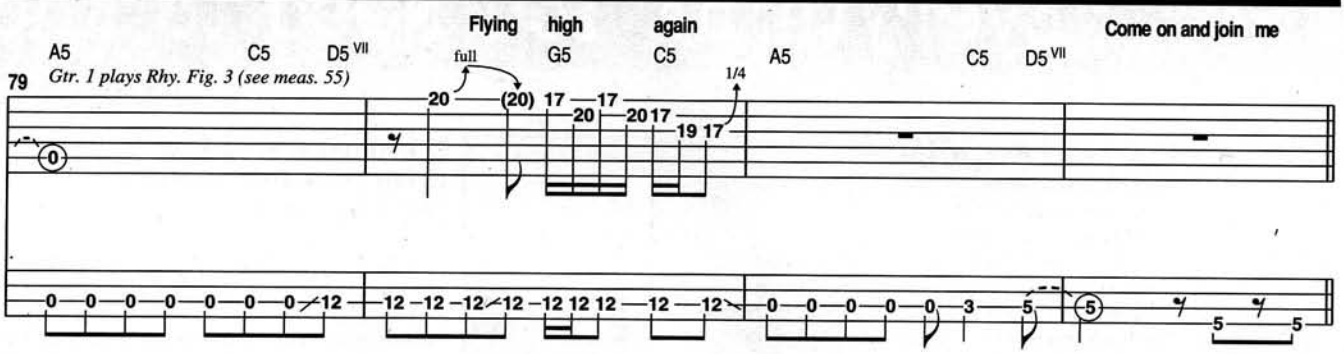
60

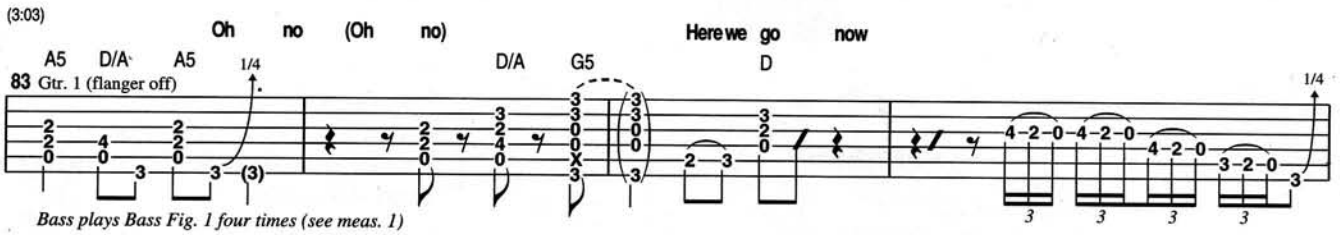
Dsus2

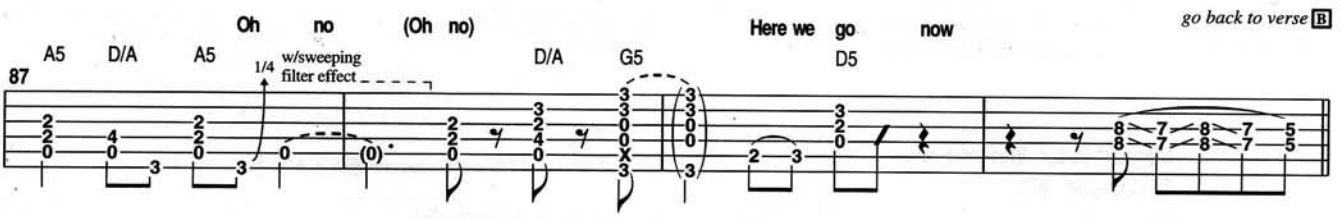
end Bass Fig. 4

"FLYING HIGH AGAIN"

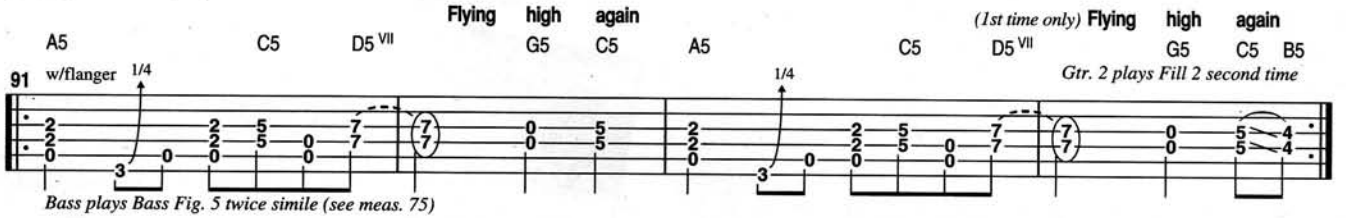




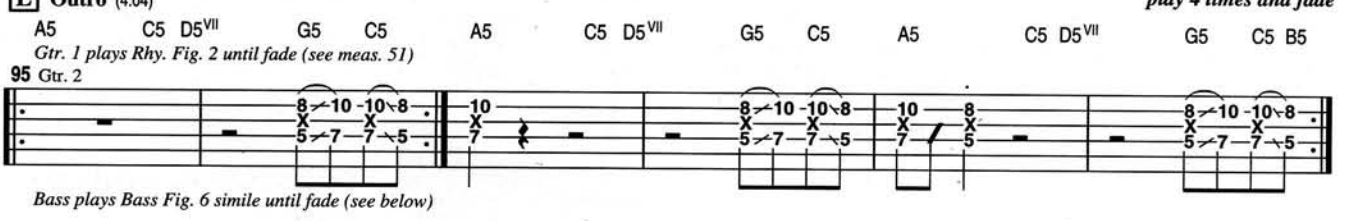


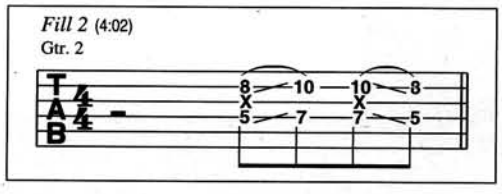


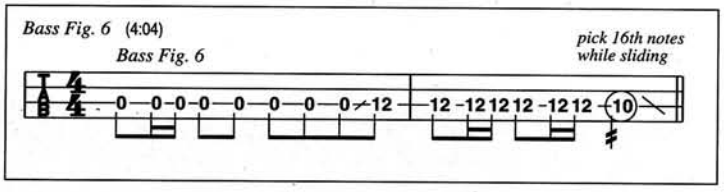
K **3rd Chorus** (3:49)



L **Outro** (4:04)







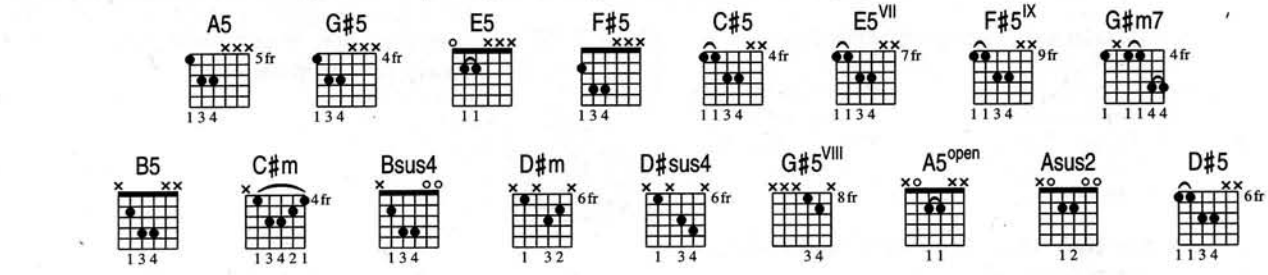
"OVER THE MOUNTAIN"

As heard on ***Diary of a Madman*** (JET)

Words and Music by **Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake** • Transcribed by **Steve Gorenberg and Jimmy Brown**

All guitars are tuned down almost one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭, slightly sharp).
Bass tuning (low to high): E♭ A♭ D♭ G♭, slightly sharp.

All notes and chords sound approximately one quarter step lower than written (key of G minor, slightly sharp).



A Intro (0:01)

Moderately ♩ = 140

(0:04)

1., 2., 3.

Gtrs. 1 and 2 (elec. w/dist.)

(drums)

(E5) A5 G♯5 P.M. (E5) A5

Bass

Bass Fill 1 *Bass Fig. 1*

4.

B Verses (0:19, 1:10, 3:14)

1. Over the mountains
2. Over and over
3. Over and under

E5 F♯5 (G♯5) C♯5

P.M. *pick scrape*

**Top notes in parenthesis are played by Gtr. 2.*

end Bass Fig. 1 *Bass Fig. 2*

take me across the sky
always tried to get away
in between the ups and downs

Something in my
Living in a
Mind on a day-
car-

(G♯5) (E5) (F♯5) (G♯5)

P.M. w/phase shifter P.M.

end Bass Fig. 2 *Bass plays Bass Fig. 2 three times (see meas. 6)*

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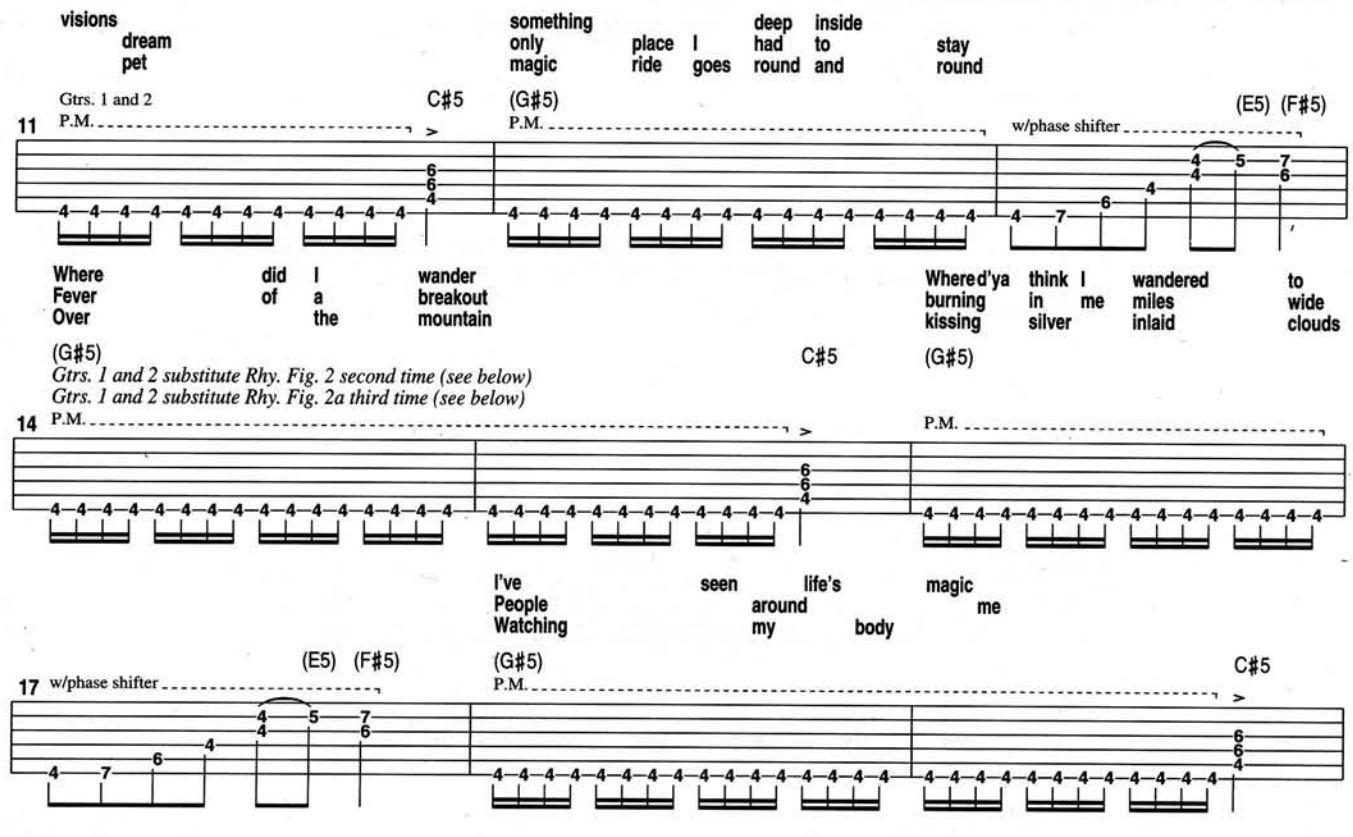
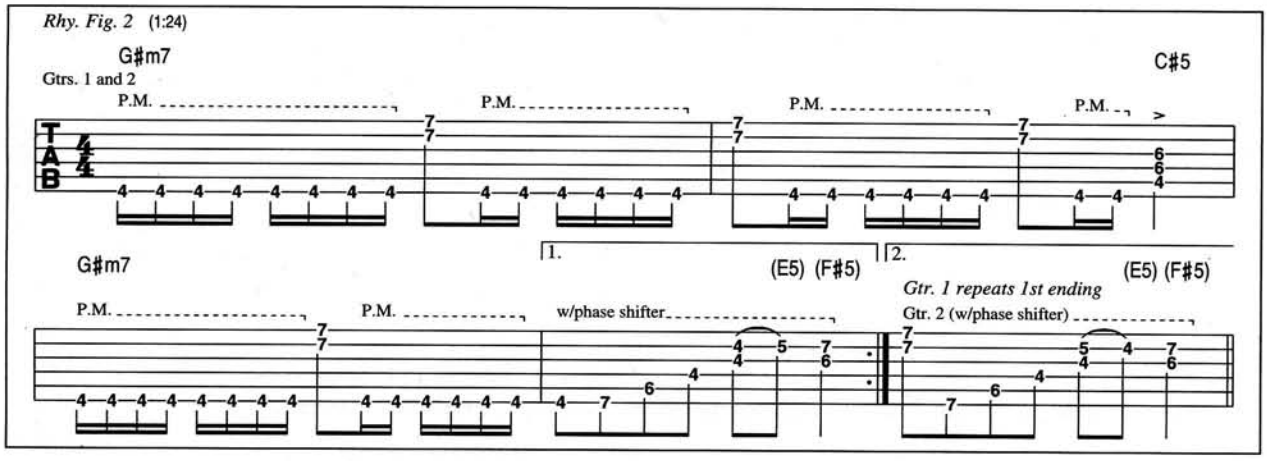
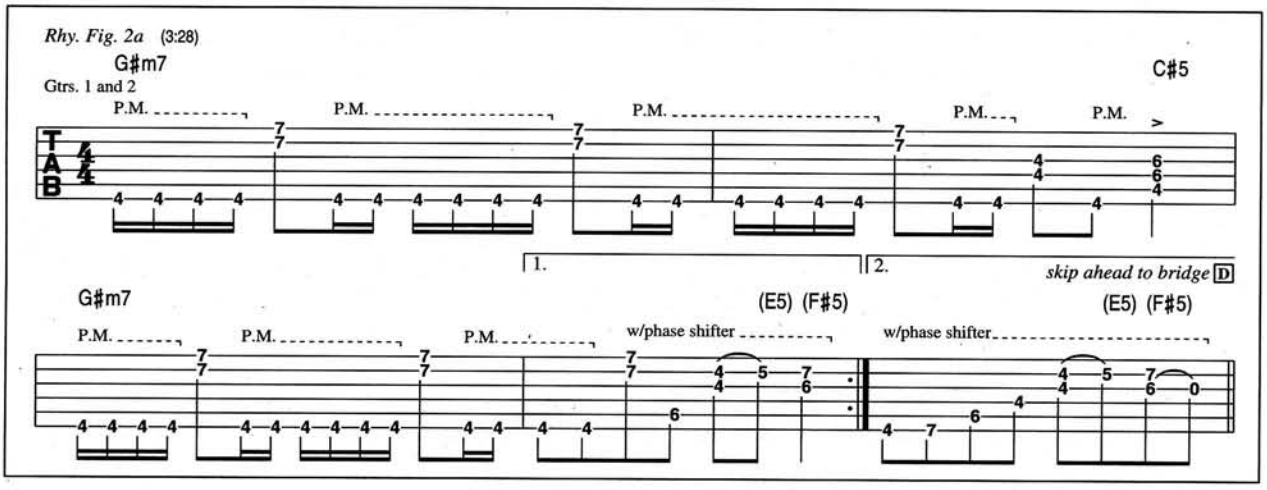
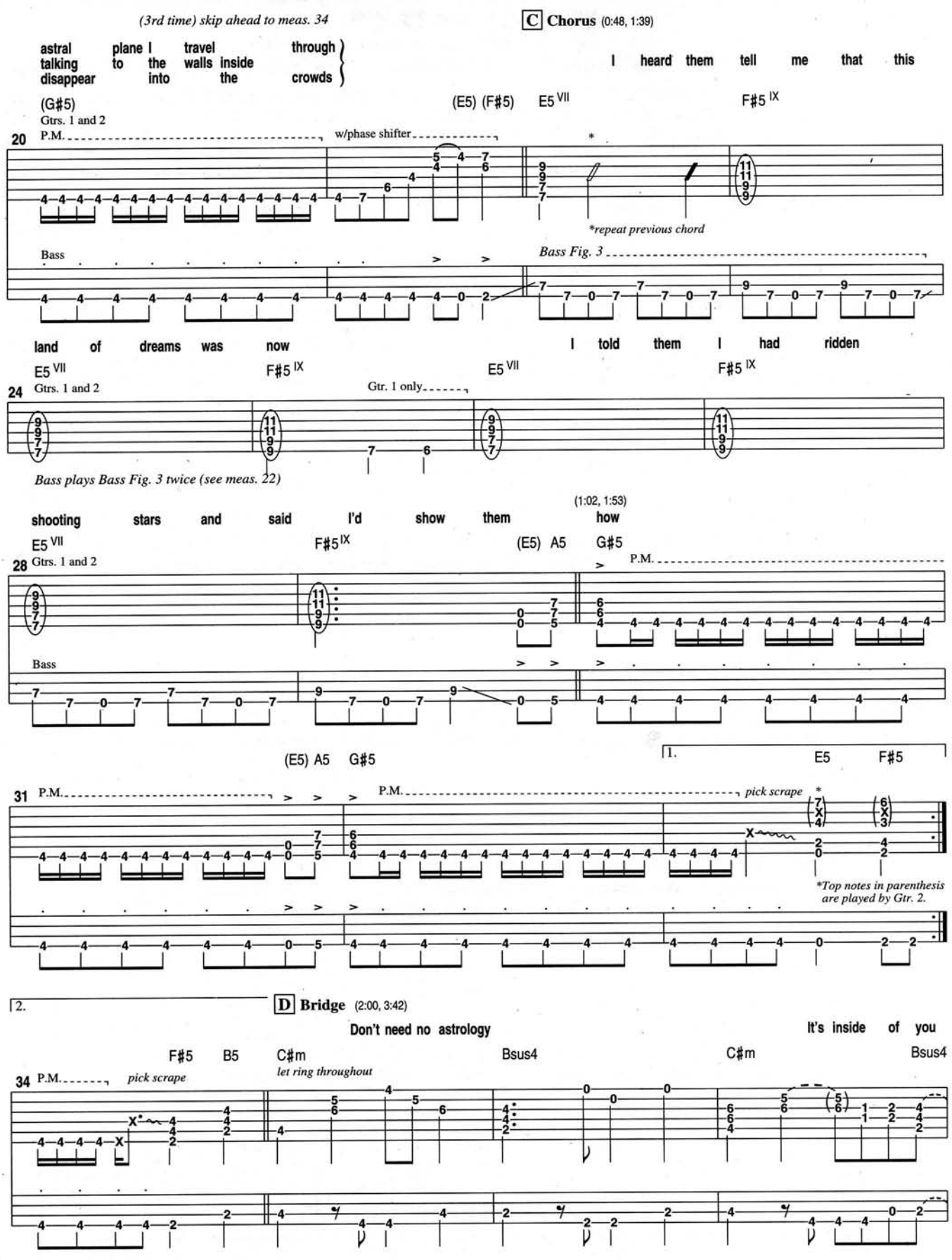
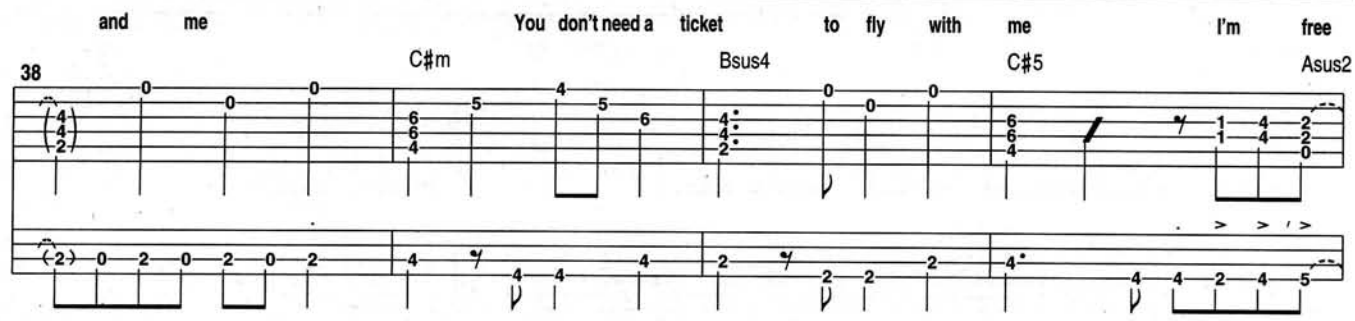

visions dream pet
something only magic
place I ride goes
deep had round
inside to and
stay round
Gtrs. 1 and 2
C♯5
(G♯5)
(E5) (F♯5)
11
P.M.
w/phase shifter
Where did I wander
Fever of a breakout
Over the mountain
Where'd'ya think I wandered to
burning in me miles wide
kissing silver inlaid clouds
(G♯5)
C♯5
(G♯5)
Gtrs. 1 and 2 substitute Rhy. Fig. 2 second time (see below)
Gtrs. 1 and 2 substitute Rhy. Fig. 2a third time (see below)
14
I've seen life's magic
People around me
Watching my body
17
w/phase shifter
(E5) (F♯5)
(G♯5)
C♯5


Rhy. Fig. 2 (1:24)
G♯m7
C♯5
Gtrs. 1 and 2
P.M.
T A B
4/4
1.
2.
(E5) (F♯5)
(E5) (F♯5)
Gtr. 1 repeats 1st ending
w/phase shifter
Gtr. 2 (w/phase shifter)


Rhy. Fig. 2a (3:28)
G♯m7
C♯5
Gtrs. 1 and 2
P.M.
T A B
4/4
1.
2.
skip ahead to bridge D
(E5) (F♯5)
(E5) (F♯5)
w/phase shifter
w/phase shifter

"OVER THE MOUNTAIN"

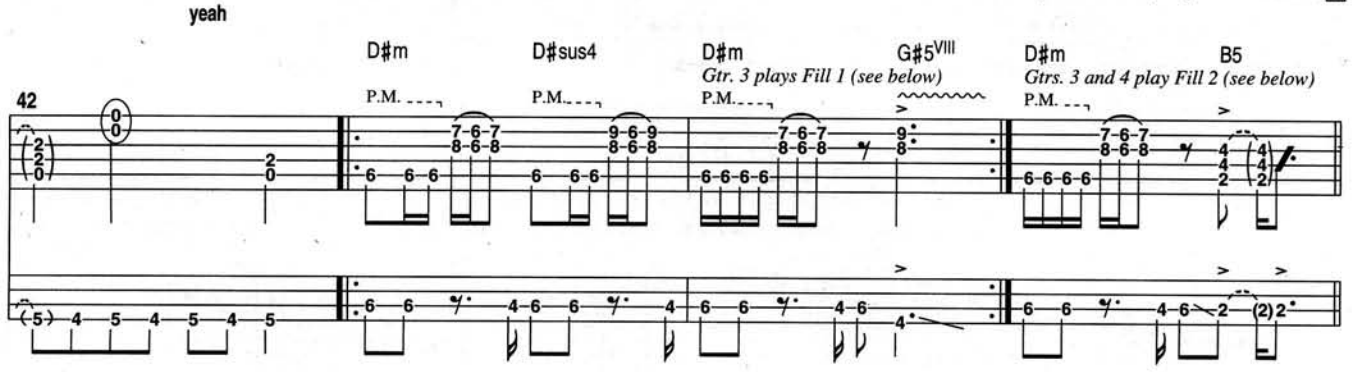




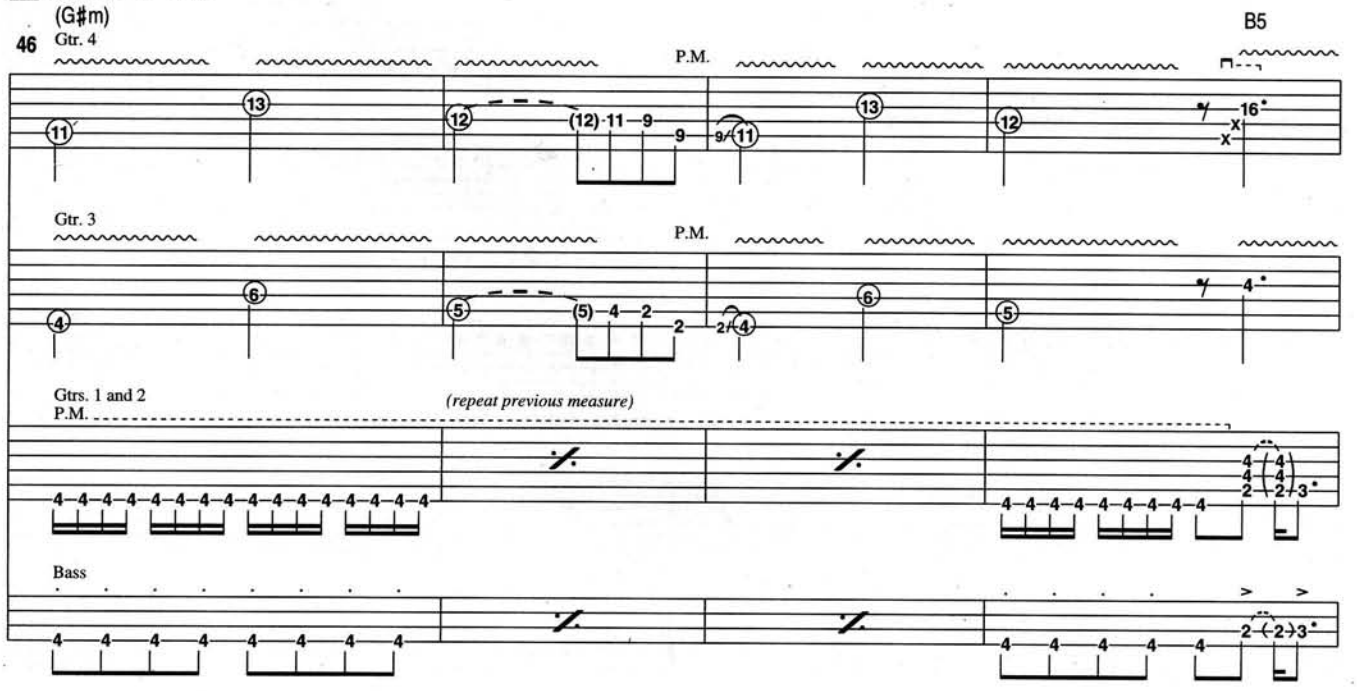
E **Interlude** (2:15, 3:57)

1., 2., 3.

4. *(2nd interlude) skip ahead to outro* G

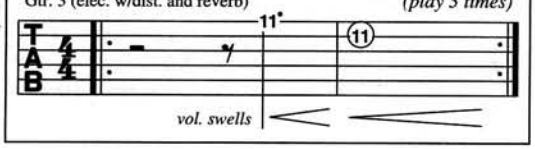


F **Guitar Solo** (2:30)



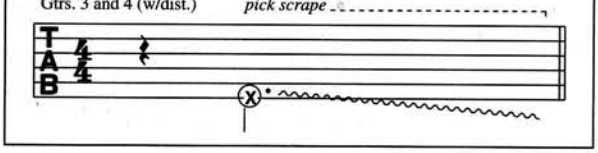
Fill 1 (2:16, 3:59)

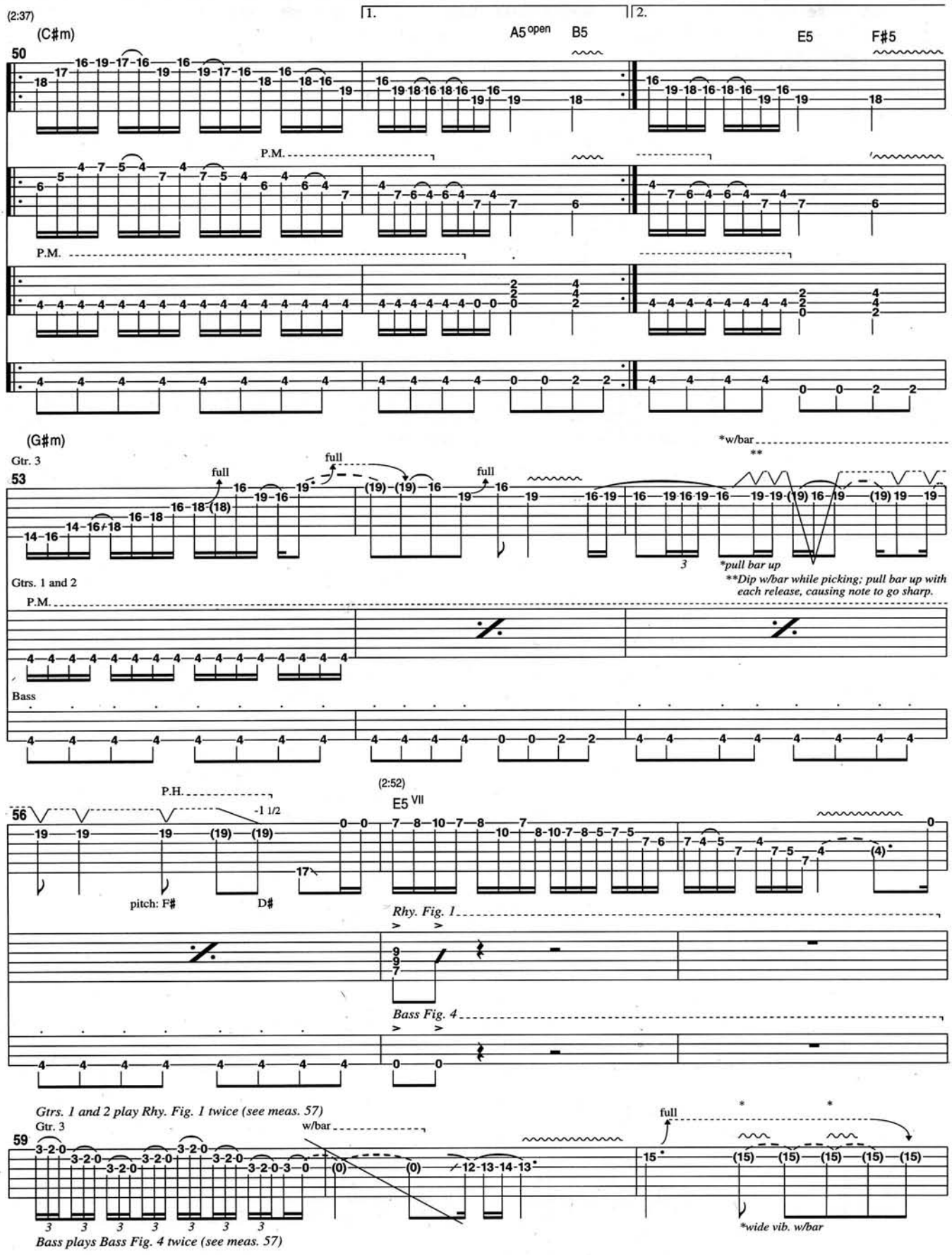
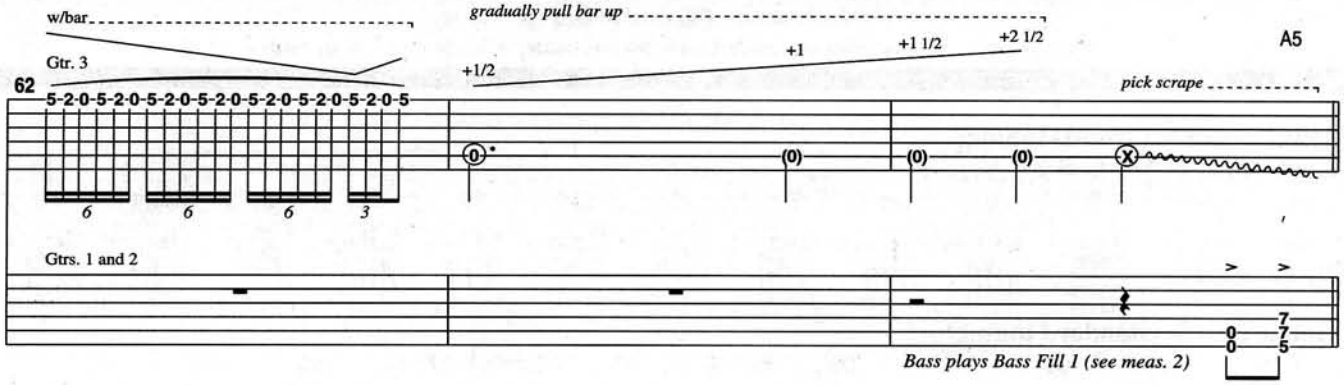
Gtr. 3 (elec. w/dist. and reverb) *(play 3 times)*

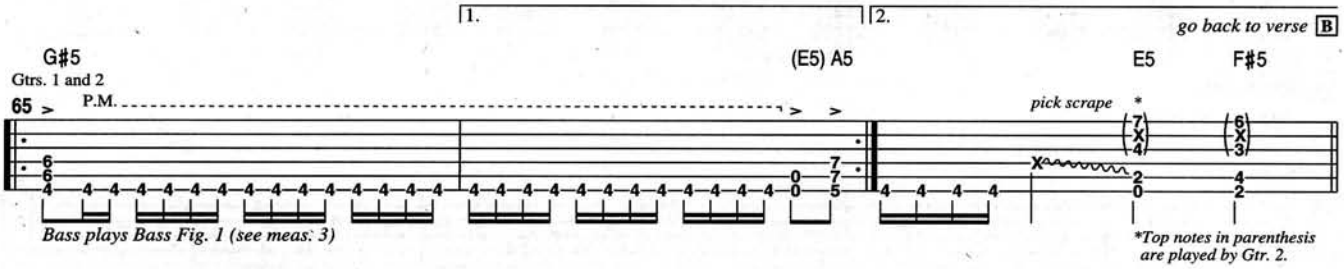


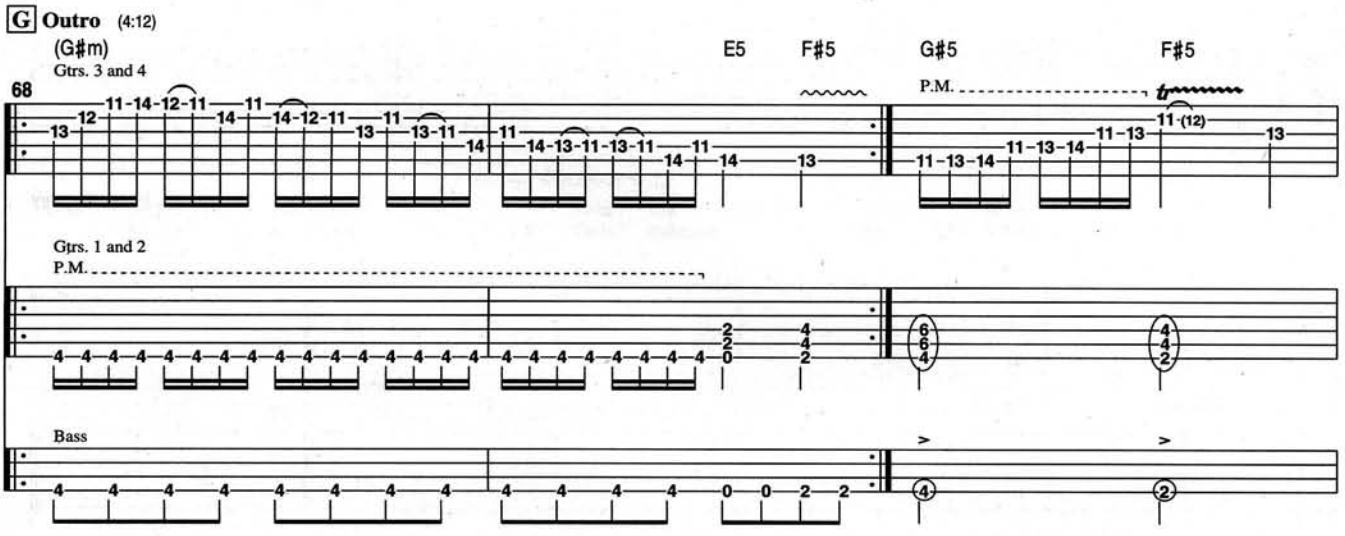
Fill 2 (2:28)

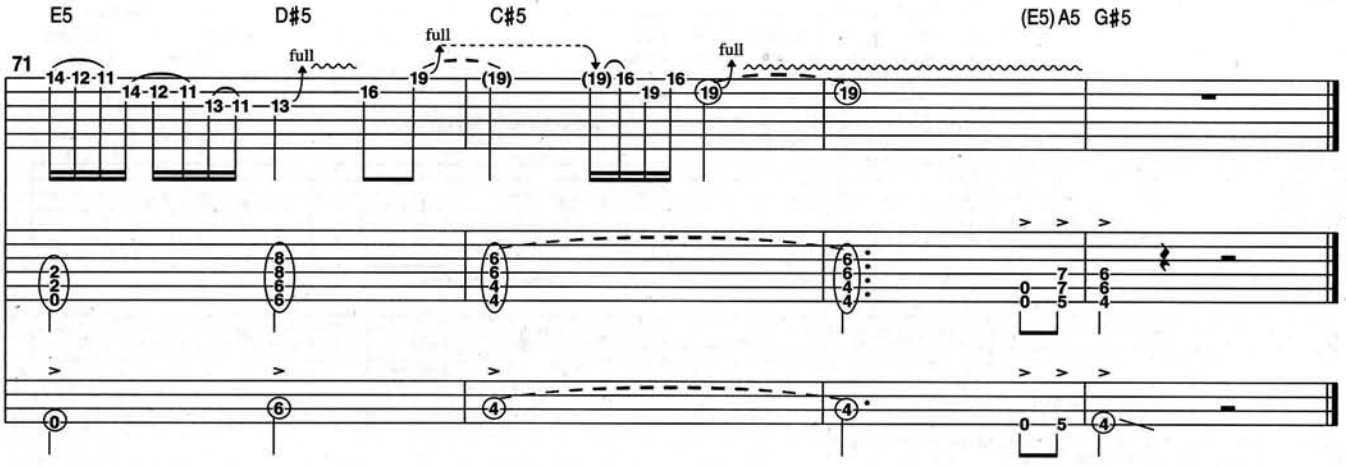
Gtrs. 3 and 4 (w/dist.) *pick scrape*



"OVER THE MOUNTAIN"


w/bar
gradually pull bar up
Gtr. 3
+1/2
+1
+1 1/2
+2 1/2
A5
62
pick scrape
Gtrs. 1 and 2
Bass plays Bass Fill 1 (see meas. 2)


1.
2.
go back to verse B
G#5
(E5) A5
E5
F#5
Gtrs. 1 and 2
65
P.M.
pick scrape
Bass plays Bass Fig. 1 (see meas. 3)
*Top notes in parenthesis are played by Gtr. 2.


G Outro (4:12)
(G#m)
E5
F#5
G#5
F#5
Gtrs. 3 and 4
68
P.M.
Gtrs. 1 and 2
Bass

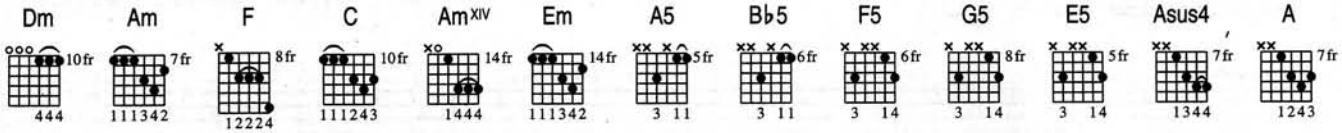

E5
D#5
C#5
(E5) A5
G#5
71
full
full
full

"MR. CROWLEY"

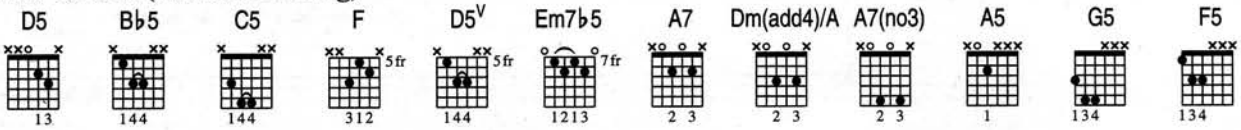
As heard on ***Blizzard of Ozz*** (JET)

Words and Music by **Ozzy Osbourne, Randy Rhoads and Bob Daisley** • Transcribed by **Andy Aledort**

Synth 2 chords (drop-D tuning; low to high: D A D G B E)

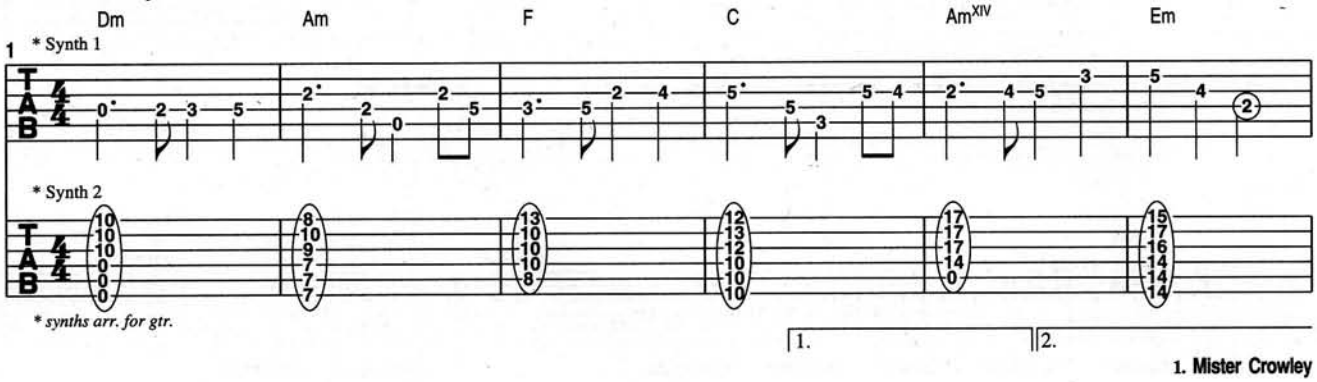


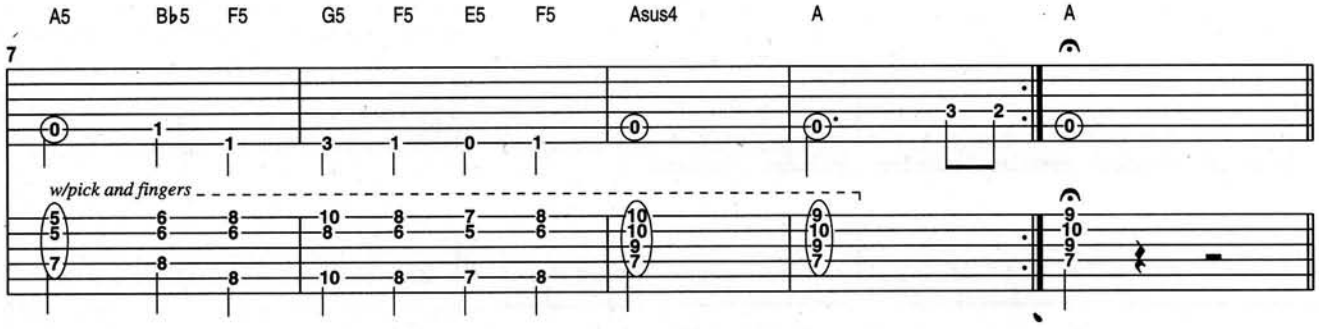
Guitar chords (standard tuning)



A **Intro** (0:00)

Moderately Slow ♩ = 90

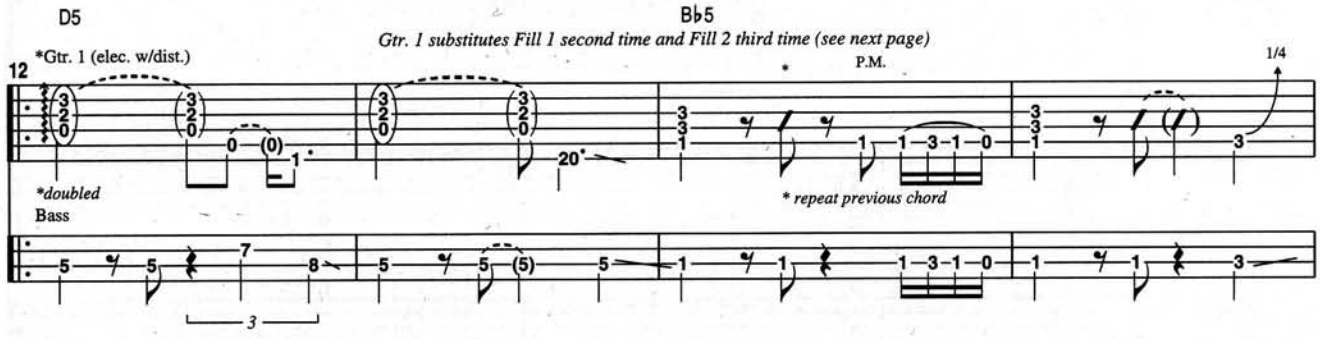




B **Verses** (0:57, 1:33, 2:44)

what went on in your head
(2.) did you think you were pure
(3.) won't you ride my white horse

Oh Mister
Mister alarming
Mister Crowley



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Crowley did you talk to the dead Your
in nocturnal rapport Uncovering
it's symbolic of course Approaching

D5 B♭5

16

Gtr. 1 substitutes Fill 2 second and third times (see below)

P.M. P.M.

lifestyle to me seemed so tragic with the thrill of it all You
things that were sacred manifest on this earth Ah conceived
a time that is classic I hear that maiden's call Approaching

C5 F $D5^{V}$

Gtr. 1 substitutes Fill 3 second time and Fill 4 third time (see below)

20

P.M. P.M.

(3rd time) skip ahead to D 1.

fooled all the people with magic Yeah you waited on Satan's call 2. Mister Charming
in the eye of a secret Yeah they
a time that is drastic

C5 B♭5 N.C.(A5)

w/bar -1/2

24

P.M.

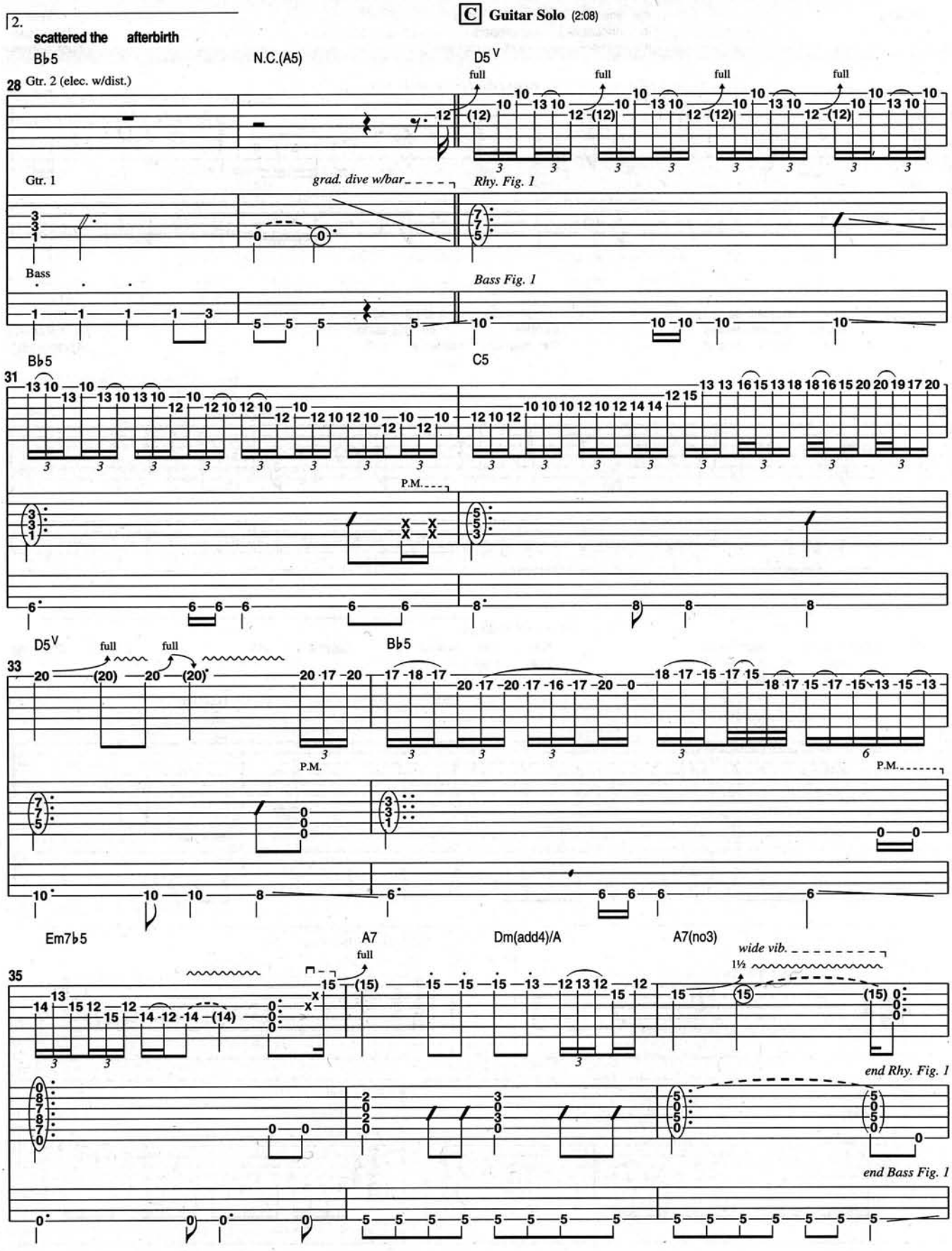
Bass Fill 1

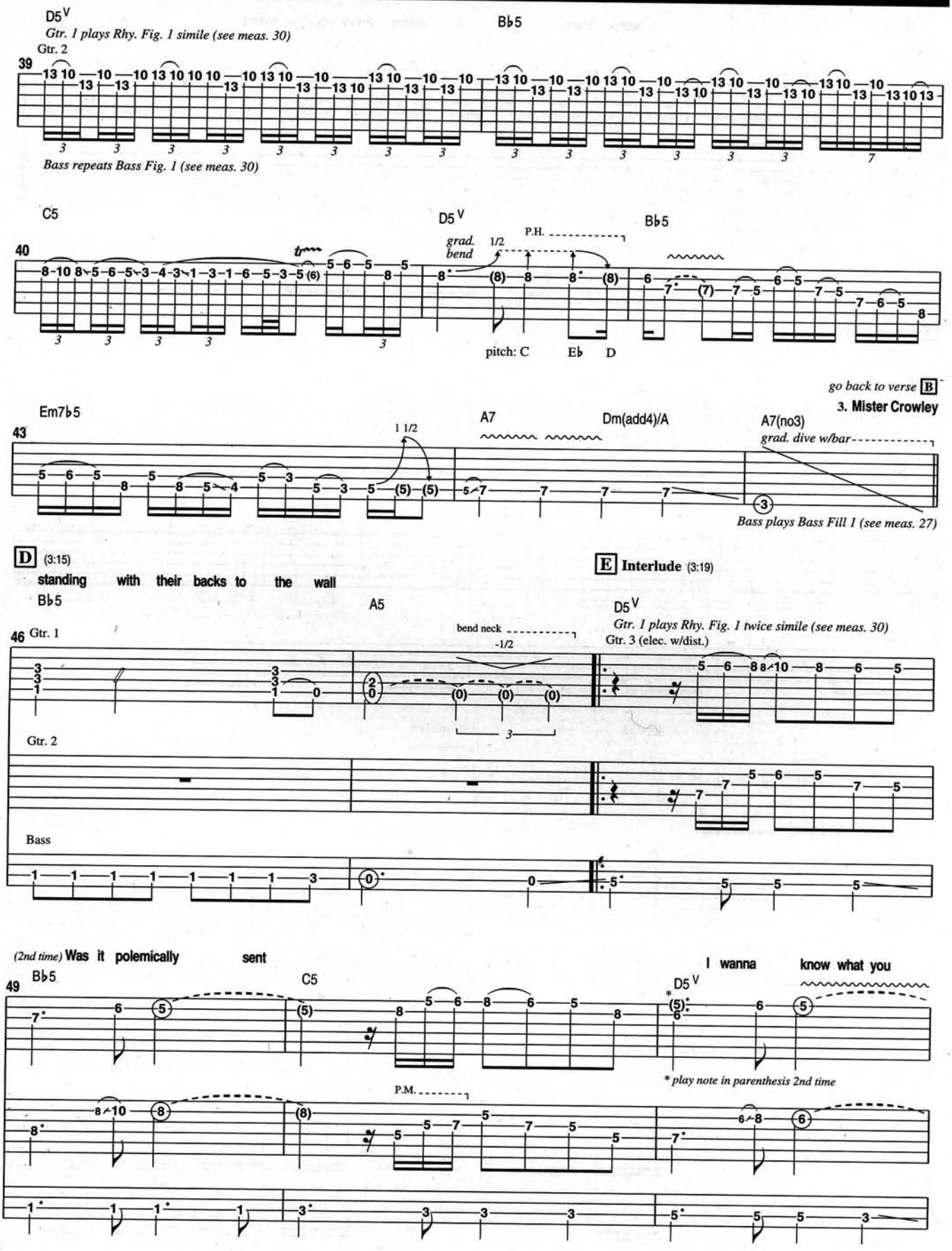
Fill 1 (1:35)
Gtr. 1 D5 1/2

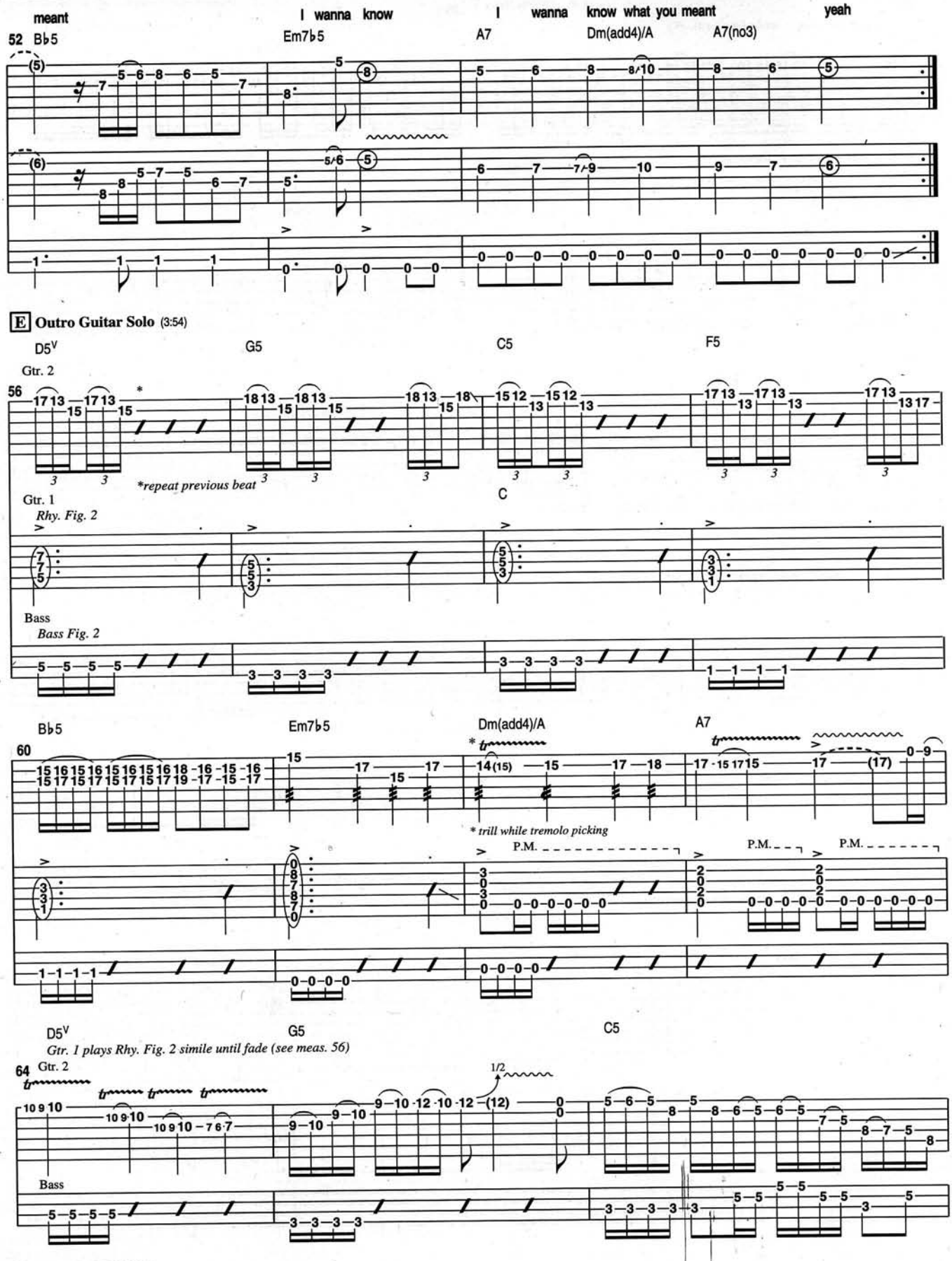
Fill 2 (1:44, 2:46, 2:45)
Gtr. 1 D5 *pick scrape*

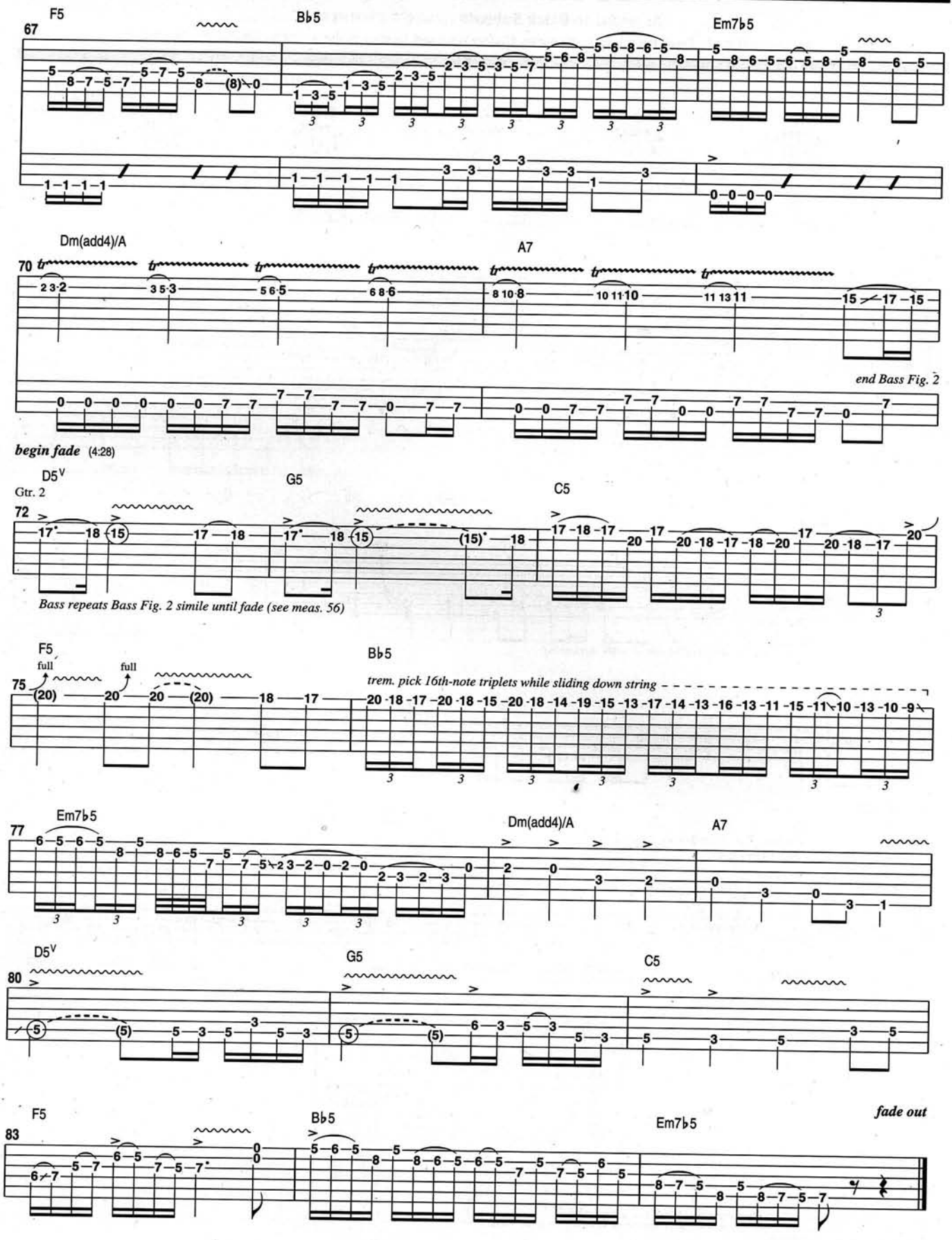
Fill 3 (1:57)
(Dm) C5
Gtr. 1

Fill 4 (3:08)
(Dm)
Gtr. 1 P.M.


2.
scattered the afterbirth
C Guitar Solo (2:08)
B♭5
N.C.(A5)
D5
28 Gtr. 2 (elec. w/dist.)
full
Gtr. 1
grad. dive w/bar
Rhy. Fig. 1
Bass
Bass Fig. 1
B♭5
C5
31
P.M.
D5
full
B♭5
33
P.M.
Em7♭5
A7
Dm(add4)/A
A7(no3)
35
wide vib.
end Rhy. Fig. 1
end Bass Fig. 1


D5 V
Gtr. 1 plays Rhy. Fig. 1 simile (see meas. 30)
B♭5
Gtr. 2
39
Bass repeats Bass Fig. 1 (see meas. 30)
C5
D5 V
B♭5
40
grad. bend
1/2
P.H.
pitch: C E♭ D
go back to verse B
3. Mister Crowley
Em7♭5
A7
Dm(add4)/A
A7(no3)
43
1 1/2
grad. dive w/bar
Bass plays Bass Fill 1 (see meas. 27)
D (3:15)
standing with their backs to the wall
E Interlude (3:19)
B♭5
A5
D5 V
46 Gtr. 1
bend neck
-1/2
Gtr. 3 (elec. w/dist.)
Gtr. 2
Bass
Gtr. 1 plays Rhy. Fig. 1 twice simile (see meas. 30)
(2nd time) Was it polemically sent
I wanna know what you
B♭5
C5
D5 V
49
P.M.
* play note in parenthesis 2nd time

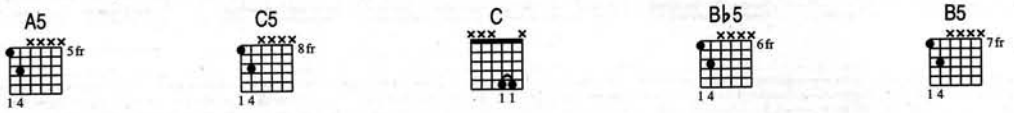

meant
I wanna know
I wanna know what you meant
yeah
52 B♭5
Em7♭5
A7
Dm(add4)/A
A7(no3)
E Outro Guitar Solo (3:54)
D5V
G5
C5
F5
Gtr. 2
56
*repeat previous beat
Gtr. 1
Rhy. Fig. 2
C
Bass
Bass Fig. 2
B♭5
Em7♭5
Dm(add4)/A
A7
60
* trill while tremolo picking
P.M.
D5V
G5
C5
Gtr. 1 plays Rhy. Fig. 2 simile until fade (see meas. 56)
64 Gtr. 2
1/2
Bass


F5
B♭5
Em7♭5
67
Dm(add4)/A
A7
70
end Bass Fig. 2
begin fade (4:28)
D5^V
Gtr. 2
G5
C5
72
Bass repeats Bass Fig. 2 simile until fade (see meas. 56)
F5
full
full
B♭5
75
trem. pick 16th-note triplets while sliding down string
Em7♭5
Dm(add4)/A
A7
77
D5^V
G5
C5
80
F5
B♭5
Em7♭5
83
fade out

"THE WIZARD"

As heard on ***Black Sabbath*** (WARNER BROTHERS)

Words and Music by **Frank Iommi, John Osbourne, William Ward and Terence Butler** • Transcribed by **Jeff Perrin**

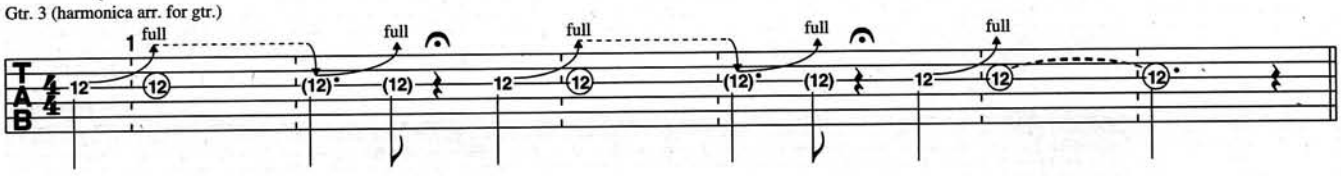


A **Intro** (0:00)

Free time

N.C.

Gtr. 3 (harmonica arr. for gtr.)



B (0:20, 1:45)

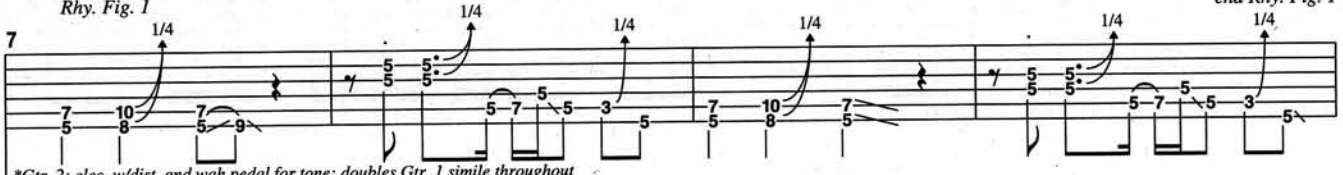
♩ = 98

A5 C5 A5 C A5 C5 A5 C

*Gtrs. 1 and 2 (elec. w/dist.)

Rhy. Fig. 1

end Rhy. Fig. 1

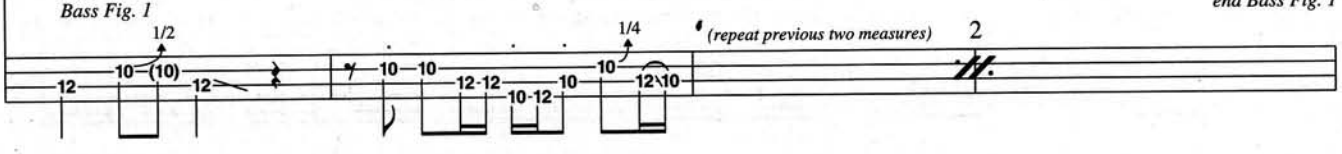


**Gtr. 2: elec. w/dist. and wah pedal for tone; doubles Gtr. 1 simile throughout*

Bass

Bass Fig. 1

end Bass Fig. 1



(0:30, 0:55, 1:55)

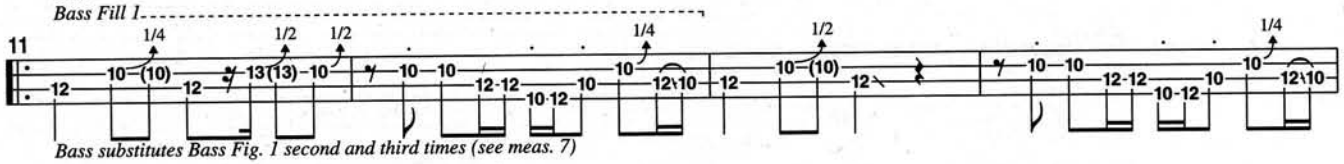
A5 C5 A5 C A5 C5 A5 C

Gtrs. 1 and 2 repeat Rhy. Fig. 1 simile (see meas. 7)

Gtr. 1 substitutes Fill 1 third time

Bass

Bass Fill 1

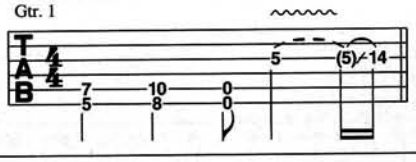


Bass substitutes Bass Fig. 1 second and third times (see meas. 7)

Fill 1 (1:55)

A5 C5 (A5)

Gtr. 1



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1.

(2nd and 3rd times) skip ahead to D **C 1st Guitar Solo** (0:42)

Free time

N.C.(A5)

Gtrs. 1 and 2

15

Gtr. 1

Bass

**light tremolo picking*

(cont. next two meas.)

**Tremolo pick first time only.*

Gtr. 1

(go back to meas. 11)

18

full full

2., 3.

D (1:07, 2:07)

A5 B♭5 A5

Rhy. Fig. 2

20

**repeat previous chord*

Bass Fig. 2

end Bass Fig. 2

***Play note in parenthesis first time.*

E Verses (1:16, 2:17, 3:24)

1. Misty morning clouds in the sky without warning the wizard walks by
2. Evil power disappears Demons worry when the wizard is near
3. Sun is shining Clouds have gone by All the people give a happy sigh

A5 B♭5 A5 B♭5 A5

Gtr. 2 plays Rhy. Fig. 2 simile four times (see meas. 20)

Gtr. 1 substitutes Fill 3 on 2nd verse

Gtr. 1 *Fill 1* *Fill 2*

24

Bass plays Bass Fig. 2 twice (see meas. 20)

Fill 3 (2:24)

A5

Gtr. 1

full

"THE WIZARD"

Casting his shadow
He turns tears
He has passed by

weaving his spell
into joy
giving his sign

Funny clothes
Everyone's happy
Left all the people

Twinkling bell
when the wizard walks by
feeling so fine

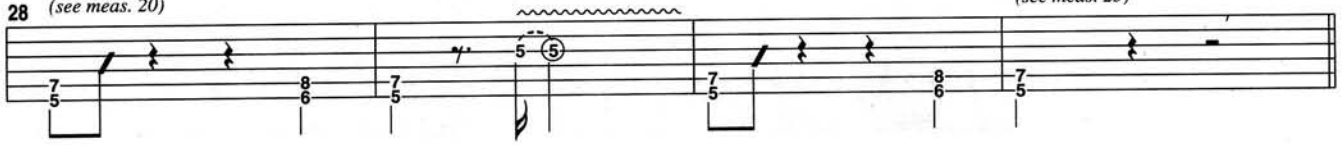
B♭5 A5 B♭5 A5

Gtr. 1 substitutes Rhy. Fig. 2 third time (see meas. 20)

Gtr. 1 substitutes Fill 2 second time (see meas. 27)

Gtr. 1 substitutes Fill 1 second time (see meas. 25)

28



(1st time) go back to **B**

(3rd time) skip ahead to outro **I**

F **Chorus** (1:36, 2:36, 3:43)

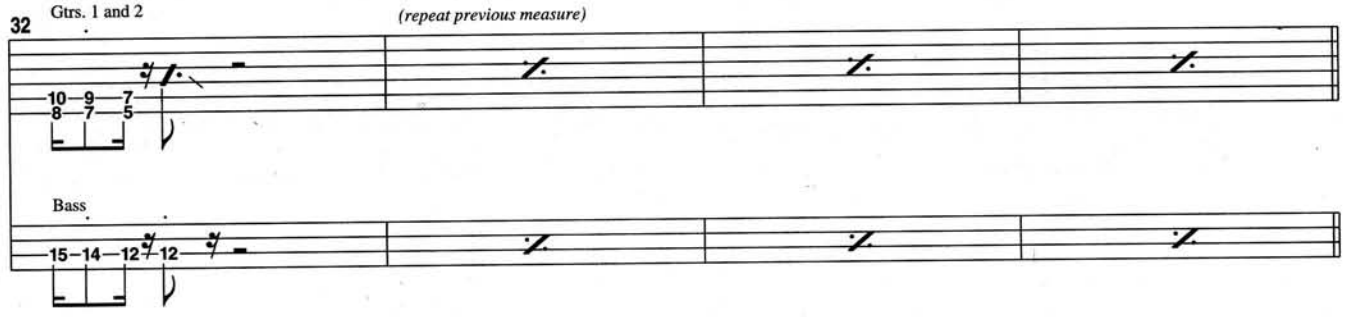
Never talking just keeps walking spreading his magic

C5 B5 A5

Gtrs. 1 and 2

32

(repeat previous measure)



Bass

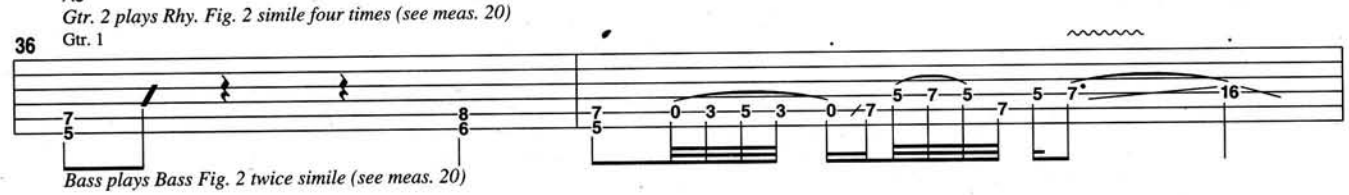
G **2nd Guitar Solo** (2:46)

A5 B♭5 A5

Gtr. 2 plays Rhy. Fig. 2 simile four times (see meas. 20)

Gtr. 1

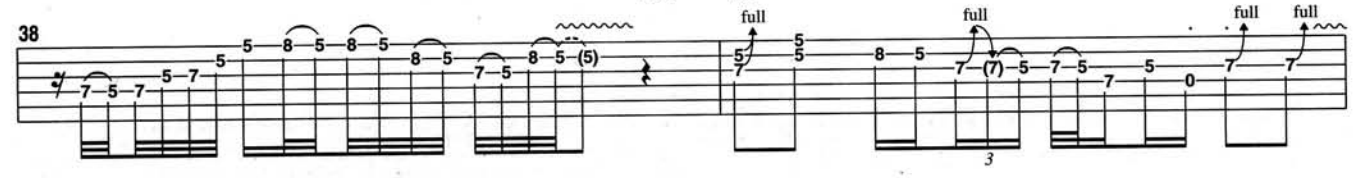
36



Bass plays Bass Fig. 2 twice simile (see meas. 20)

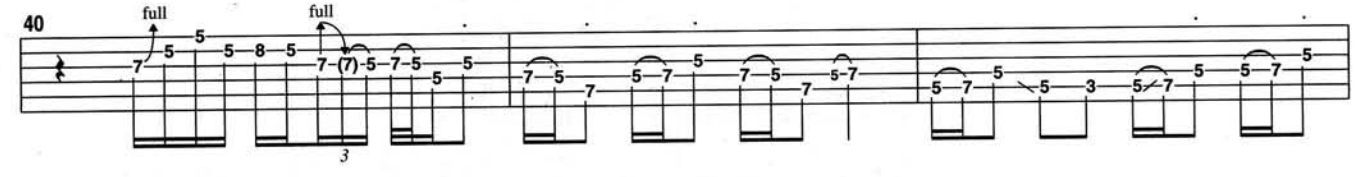
B♭5 A5

38

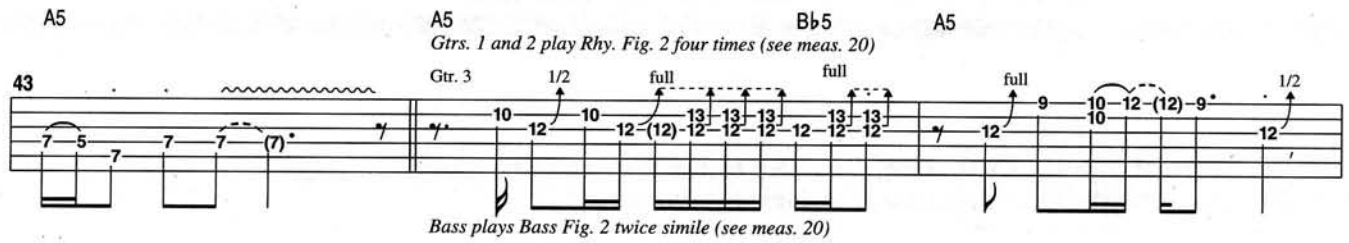


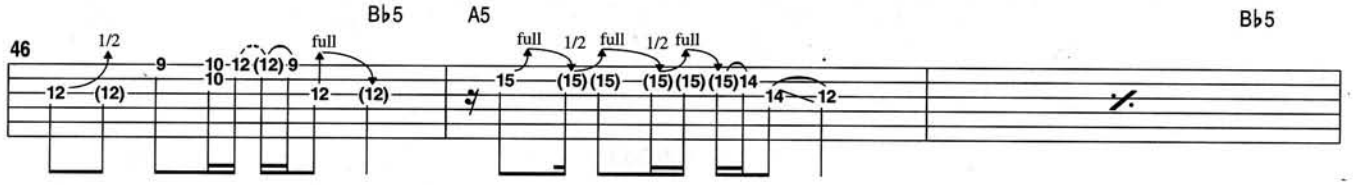
B♭5 A5 B♭5

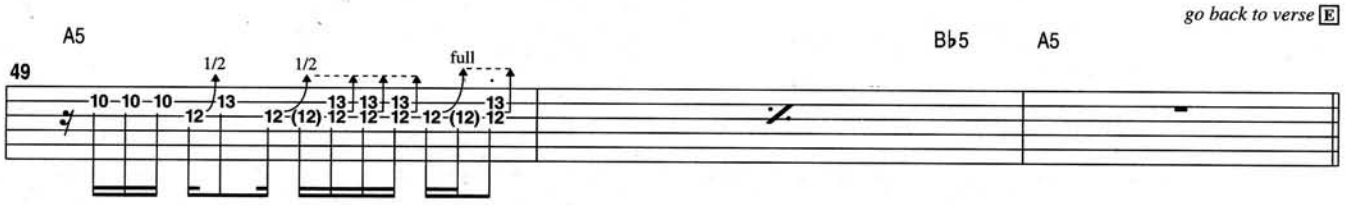
40



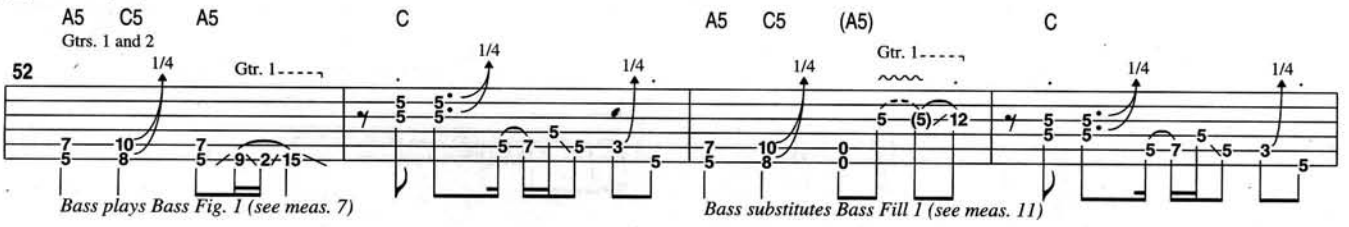
H Harmonica Solo (3:05)

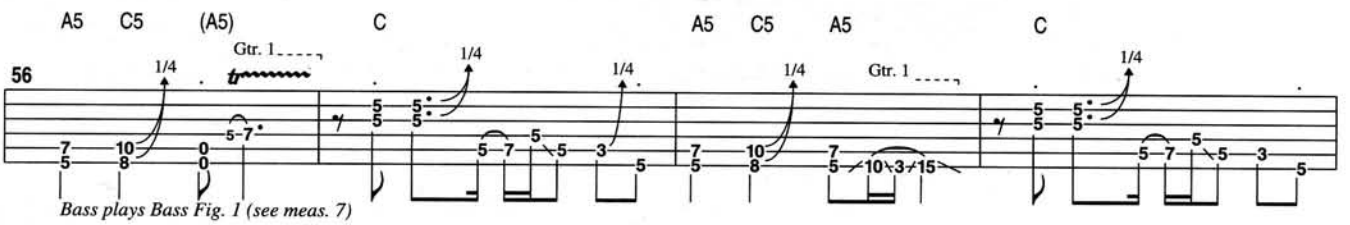


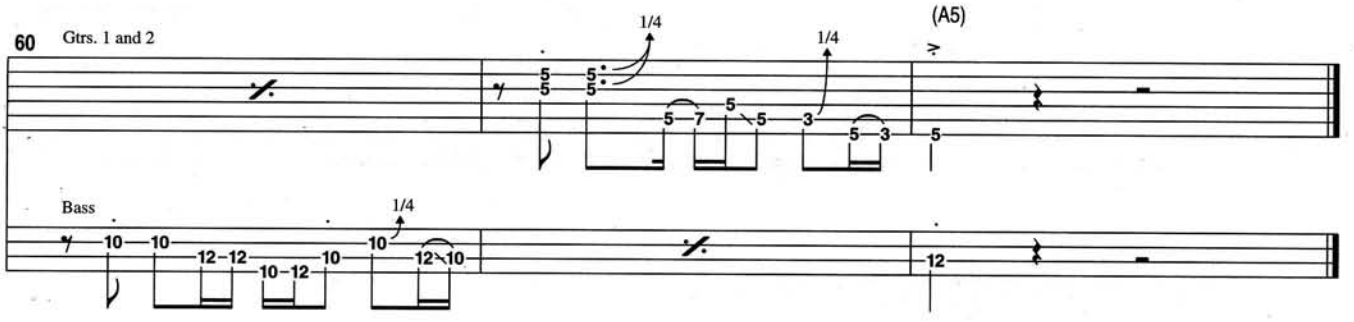




I Outro (3:53)





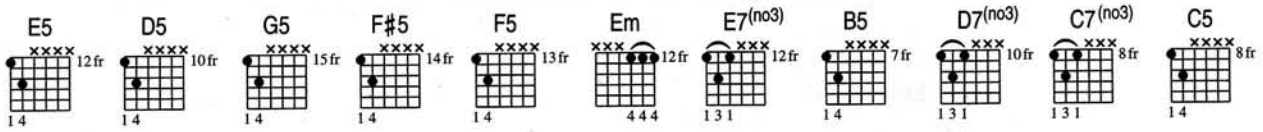


"WAR PIGS"

As heard on ***Paranoid*** (WARNER BROTHERS)

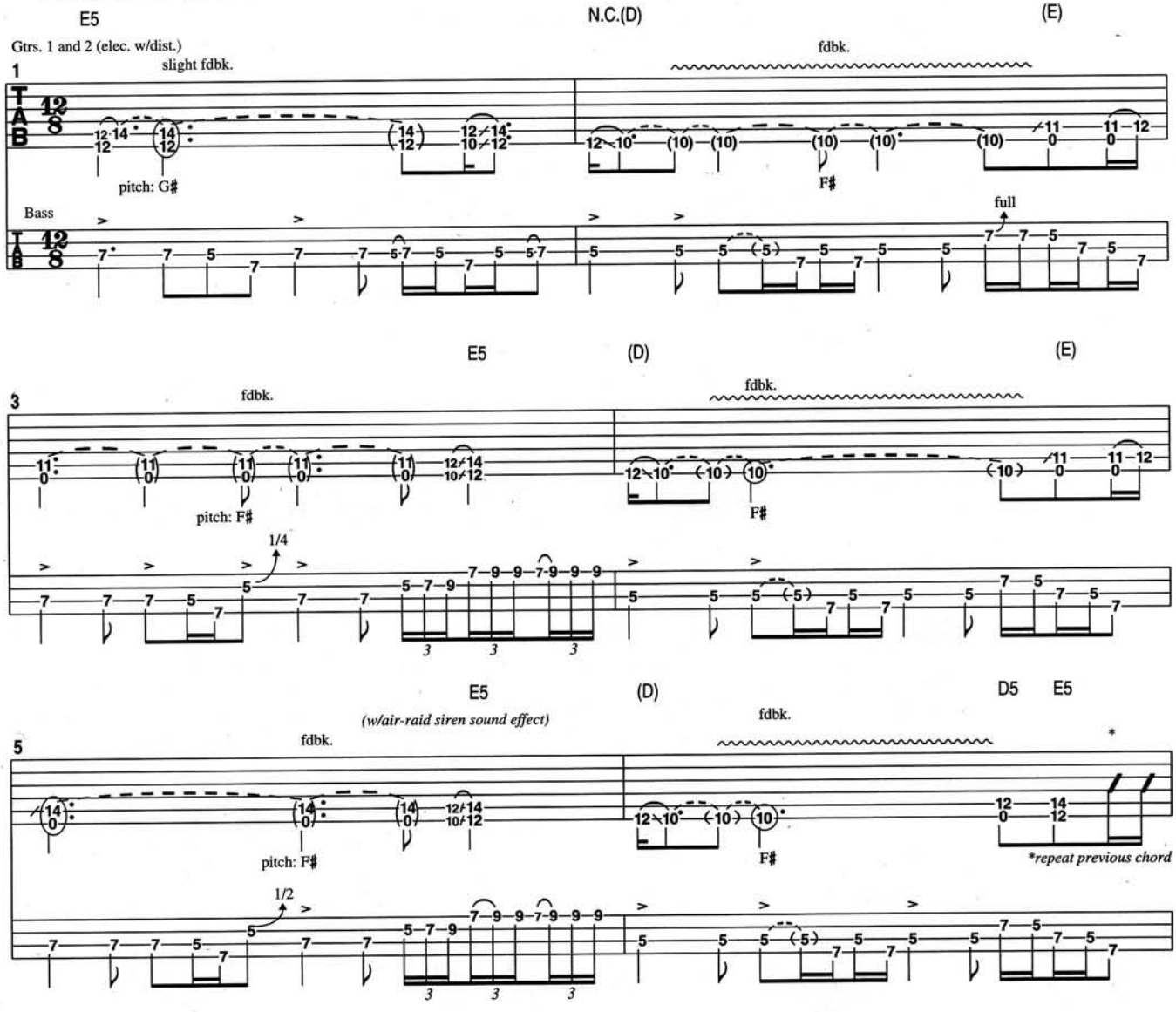
Words and Music by **Frank Iommi, John Osbourne, William Ward and Terence Butler** • Transcribed by **Andy Aledort**

All pitches sound approximately one quarter-step higher than written
To play along with the recording, tune all strings slightly sharp.



A Intro (0:00)

Slowly ♩. = 56 (♫ = ♫³)



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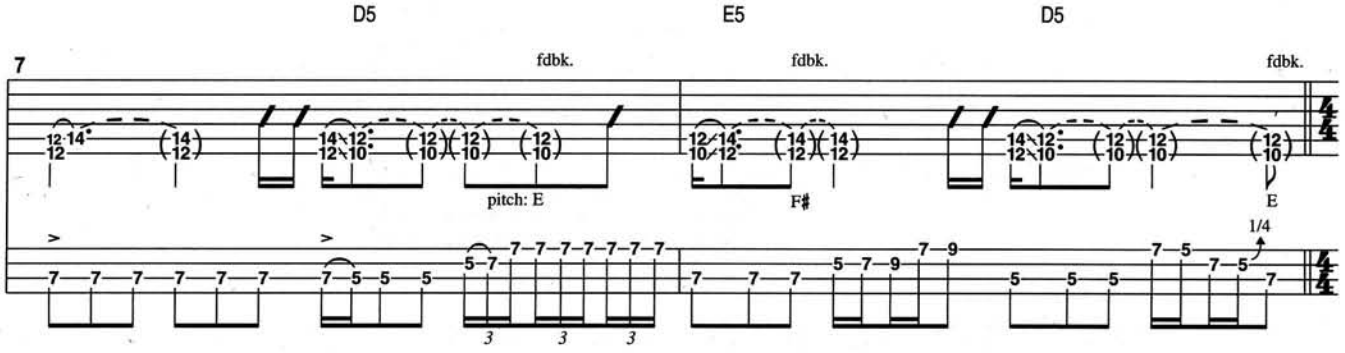
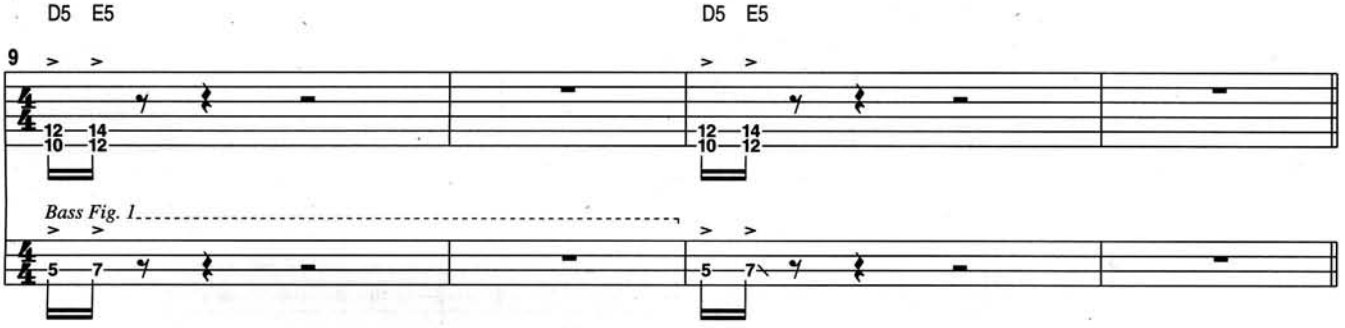


(0:52, 4:29)

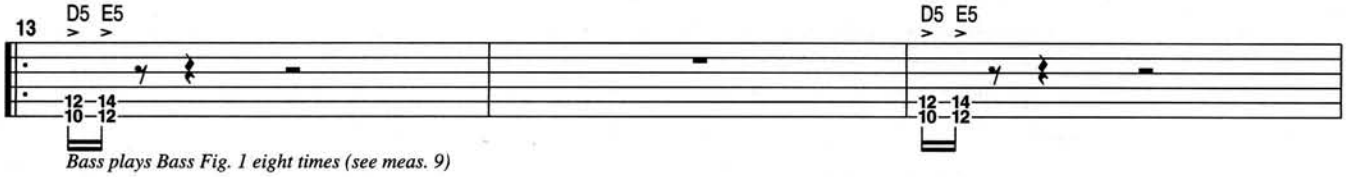
B **Faster** ♩ = 88 (♫ = ♫)



C **1st and 4th Verses** (1:02, 4:40)

1. Generals gathered in their masses just like witches at black
   Evil minds that plot destruction Sorcerer of death's con-
3. Now in darkness world stops turning Ashes where the bodies
   No more war pigs have the power Hand of God has struck the hour

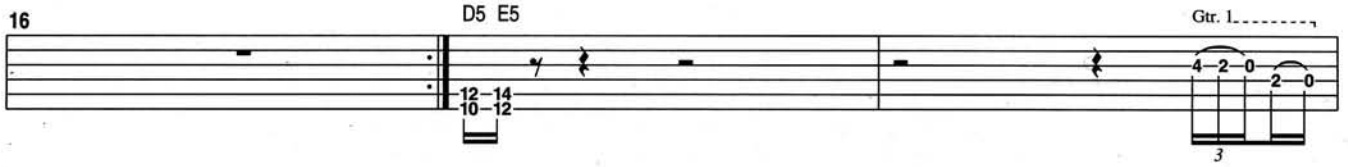
Gtrs. 1 and 2



Bass plays Bass Fig. 1 eight times (see meas. 9)

(1:24, 5:01)

(1.) masses
struction In the fields the bodies burning

(3.) burning Day of judgment God is calling

"WAR PIGS"

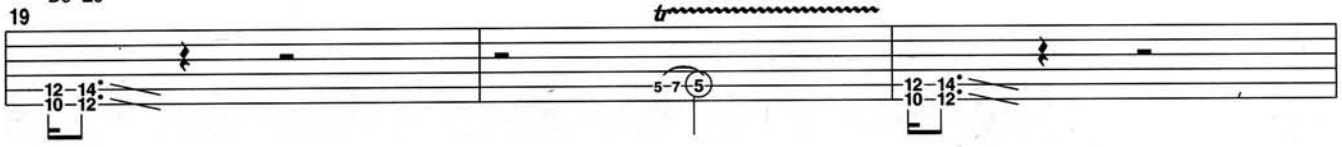
as the war machine keeps turning
On their knees the war pigs crawling

Death and hatred to man-
Begging mercies for their

D5 E5

Gtr. 1

19



kind
sins

Poisoning their brainwashed minds
Satan laughing spreads his wings

Oh Lord yeah

Em D5 E5

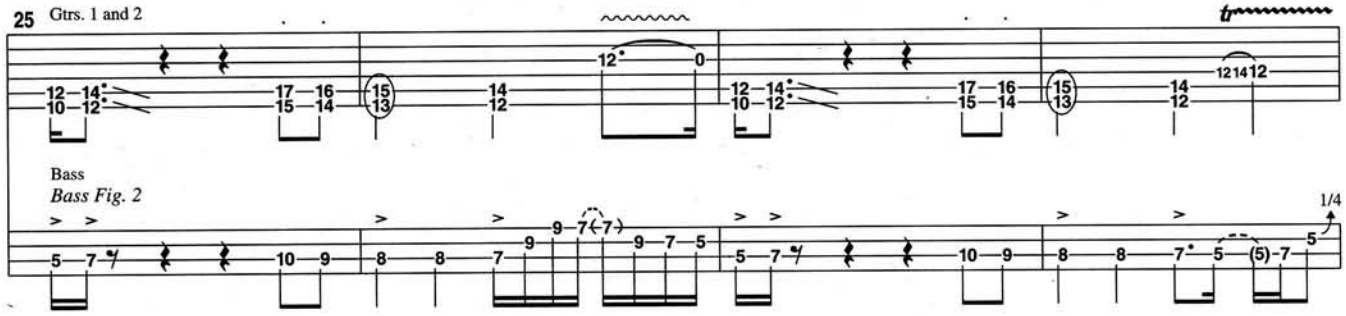
Gtr. 1

22

D (1:46, 5:23)

D5 E5 G5 F♯5 F5 E5 D5 E5 G5 F♯5 F5 E5

25 Gtrs. 1 and 2



Bass
Bass Fig. 2

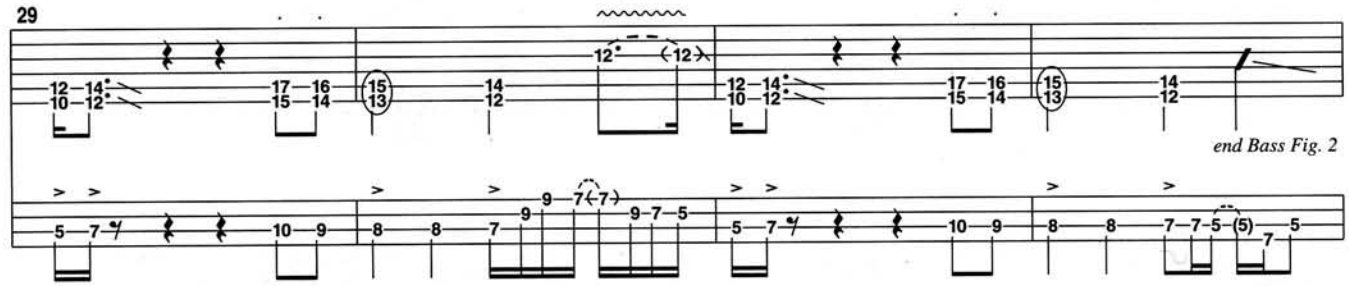
1/4

(2nd time) skip ahead to interlude **I**

D5 E5 G5 F♯5 F5 E5 D5 E5 G5 F♯5 F5 E5

Gtrs. 1 and 2 substitute
Rhy. Fill 2 second time (see below)

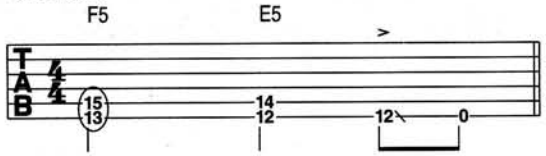
29



end Bass Fig. 2

Rhy. Fill 2 (5:41)
Gtrs. 1 and 2

F5 E5

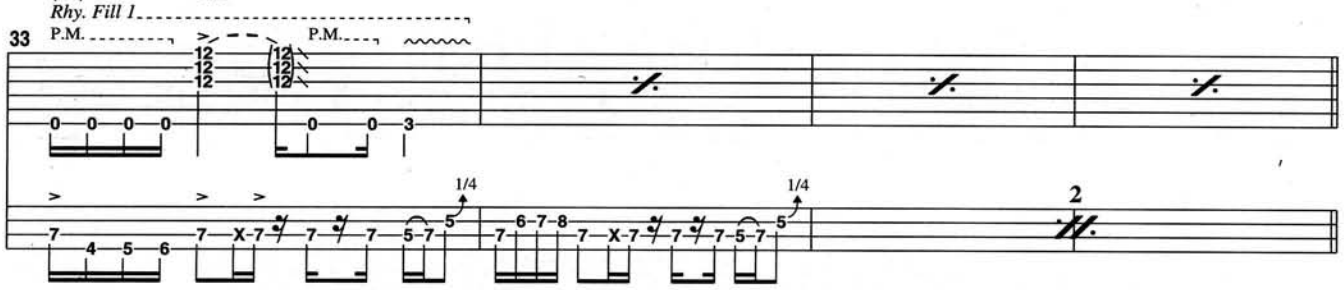


(2:07)

(E5) Em

Rhy. Fill 1

33

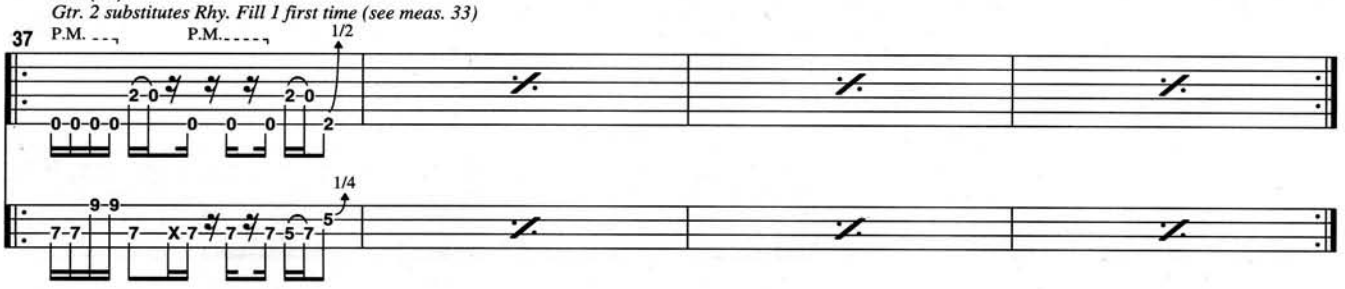


E **2nd Verse** (2:17)

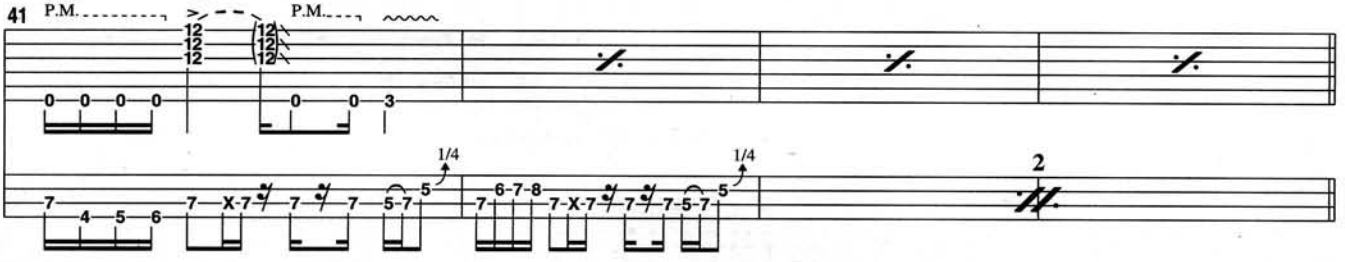
Politicians hide themselves away They only started the war
Why should they go out to fight They leave that all to the poor Yeah

N.C.(E5)

Gtr. 2 substitutes Rhy. Fill 1 first time (see meas. 33)

37

(2:38)

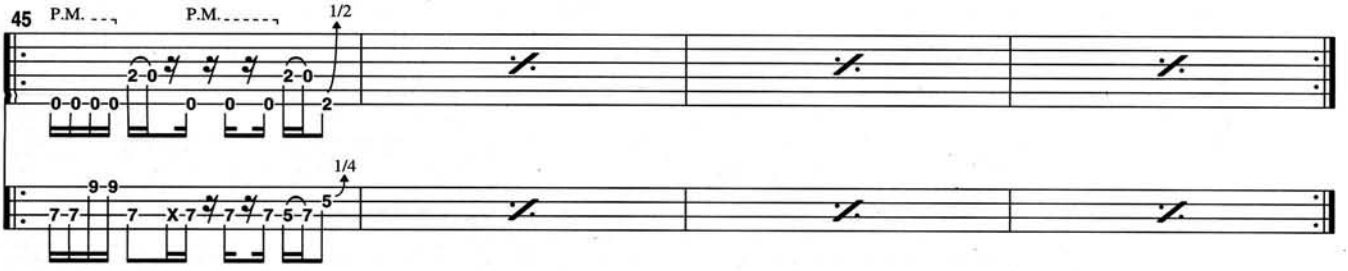
(E5) Em

41

F **3rd Verse** (2:49)

Time will tell on their power minds Making war just for fun
Treating people just like pawns in chess Wait 'til their Judgment Day comes Yeah

N.C.(E5)

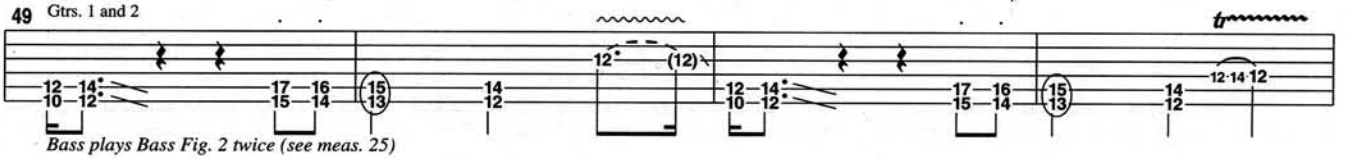
45



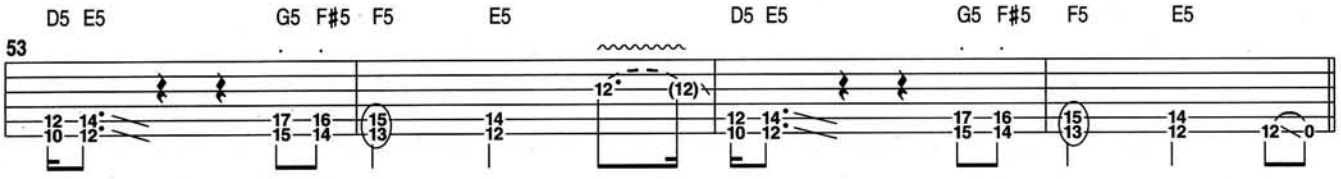
G (3:09)

D5 E5 G5 F♯5 F5 E5 D5 E5 G5 F♯5 F5 E5

49 Gtrs. 1 and 2

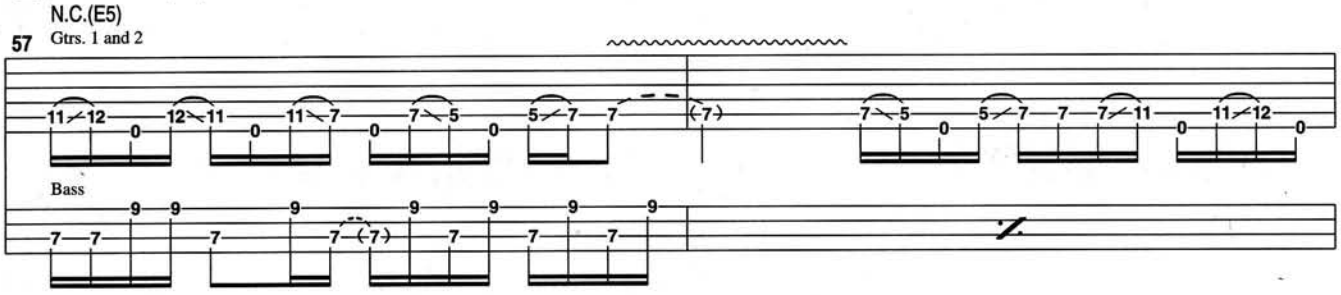


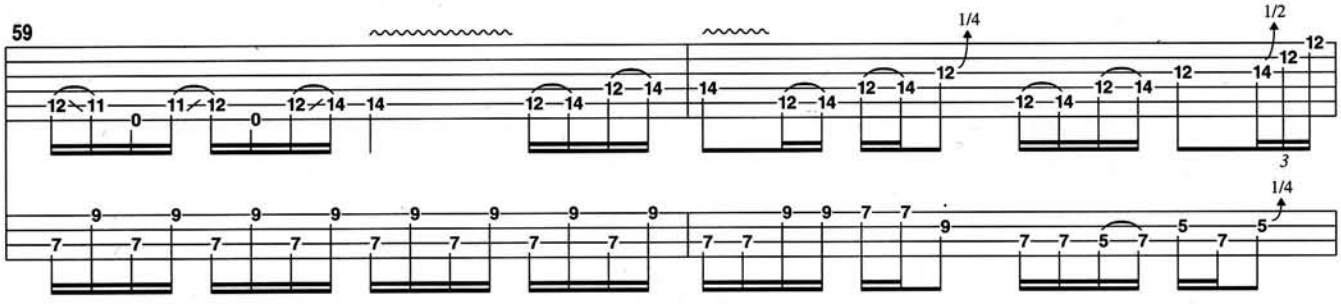
Bass plays Bass Fig. 2 twice (see meas. 25)



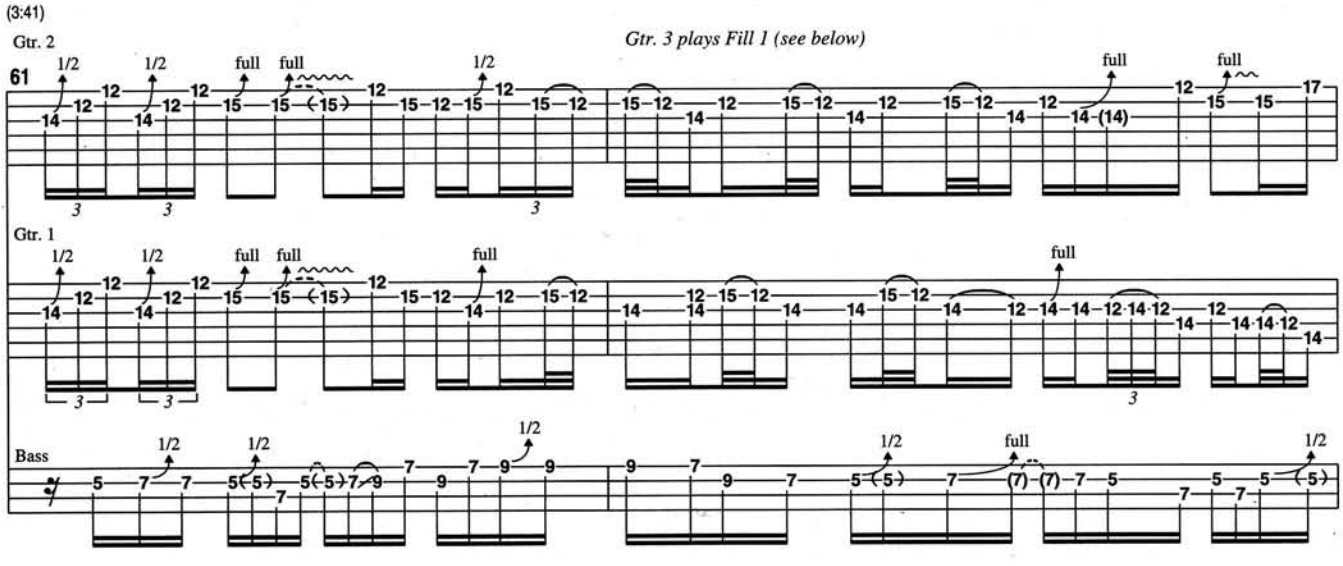
H **Guitar Solo** (3:30)

N.C.(E5)



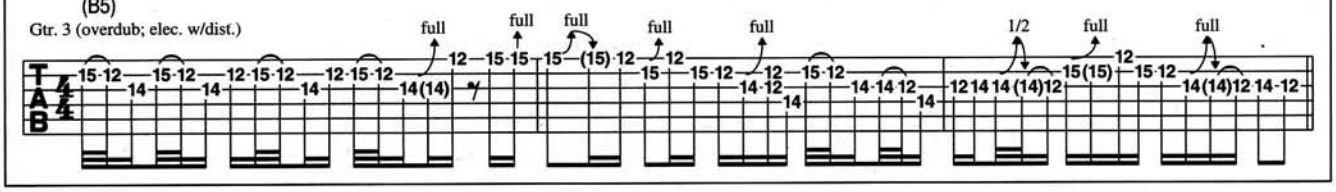


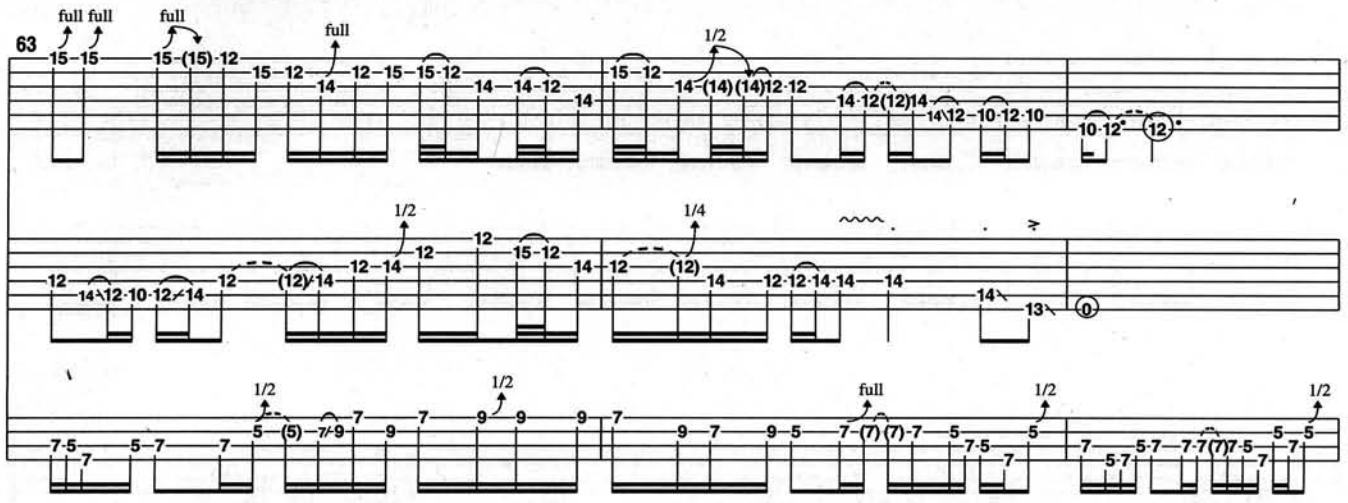
(3:41)

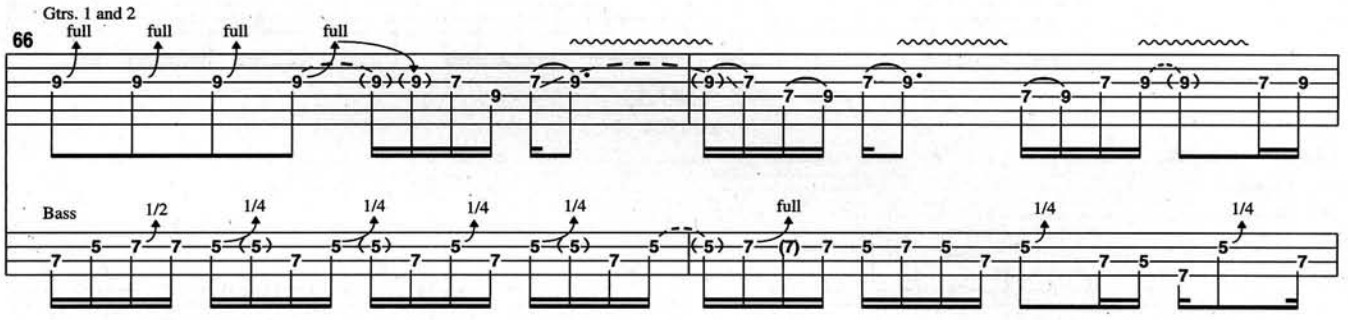


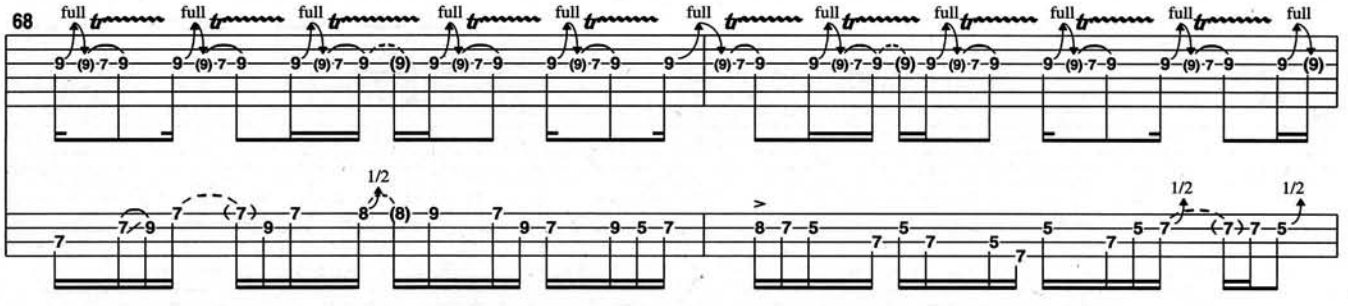
Fill 1 (3:44)

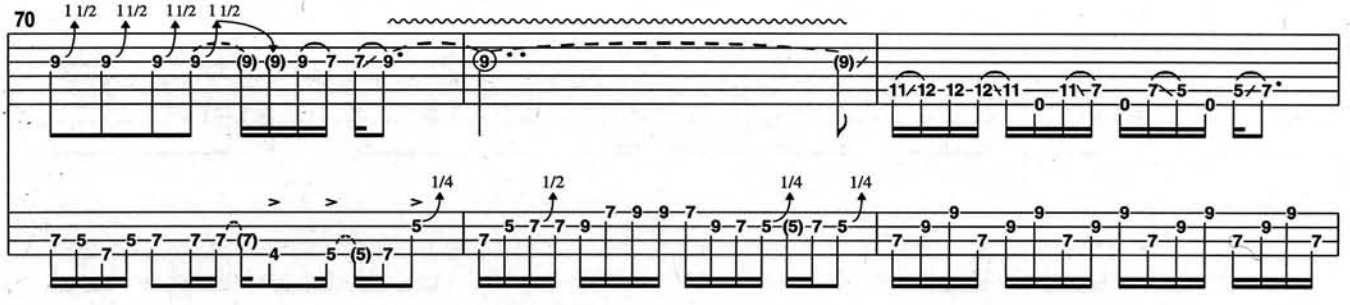
(B5)

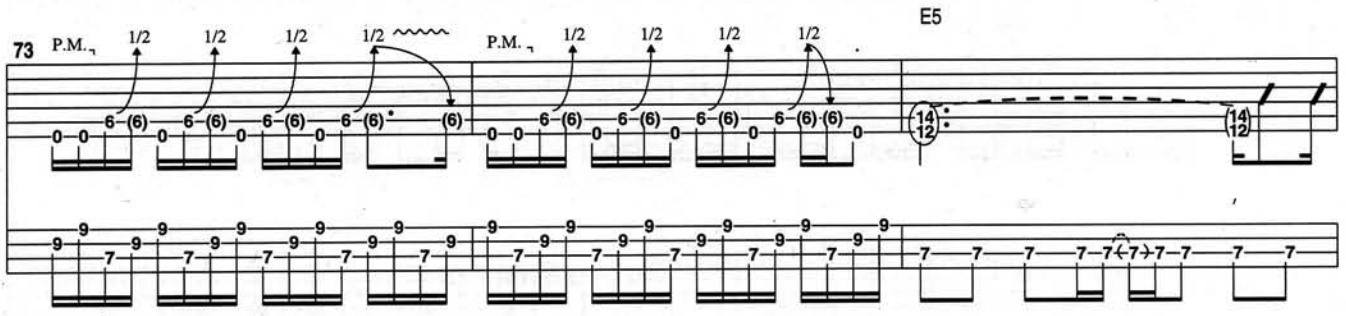


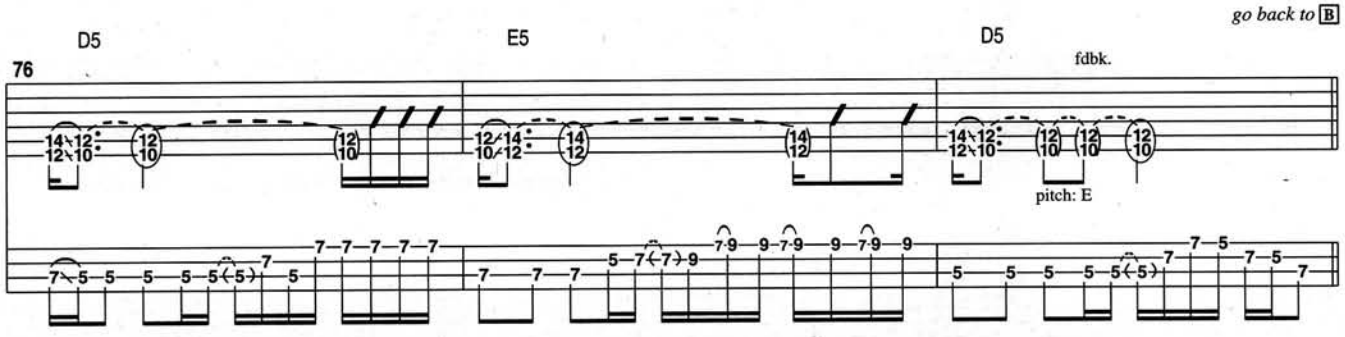

63
full full
full
full
1/2
1/2
1/4
1/2
1/2
full
1/2
1/2


Gtrs. 1 and 2
66
full
full
full
full
Bass
1/2
1/4
1/4
1/4
1/4
full
1/4
1/4

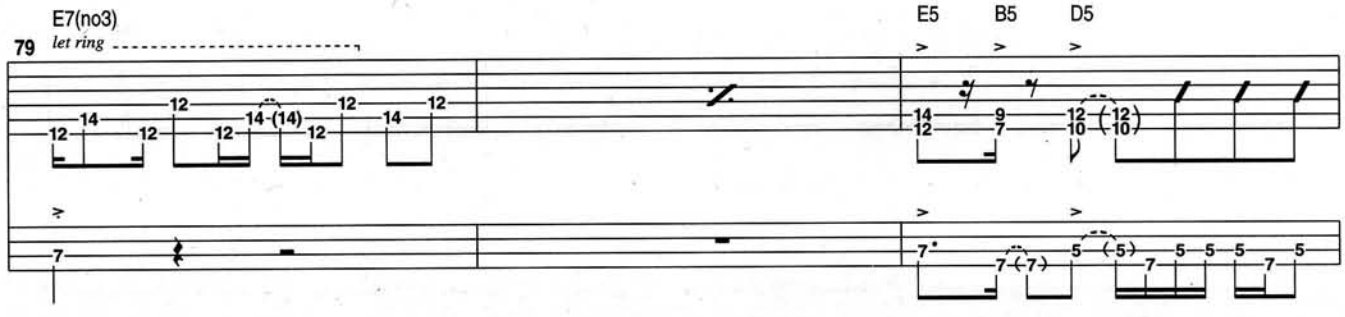

68
full
1/2
1/2
1/2

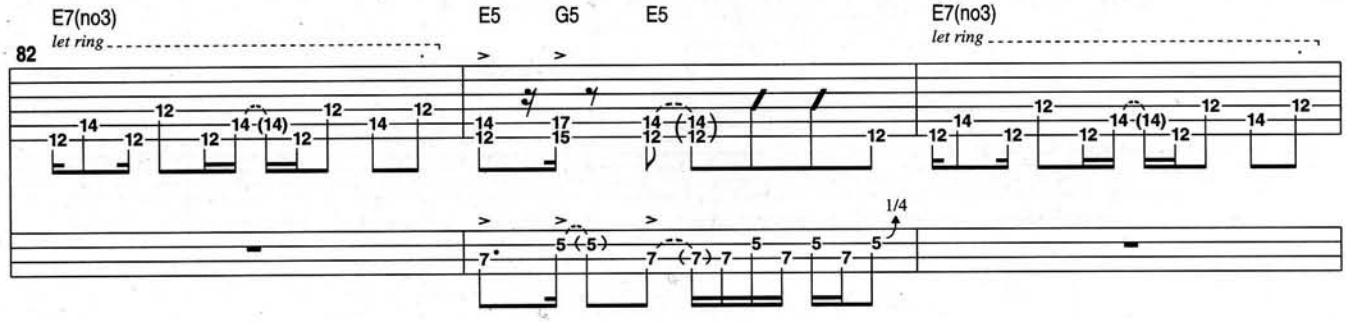

70
1 1/2
1/4
1/2
1/4
1/4

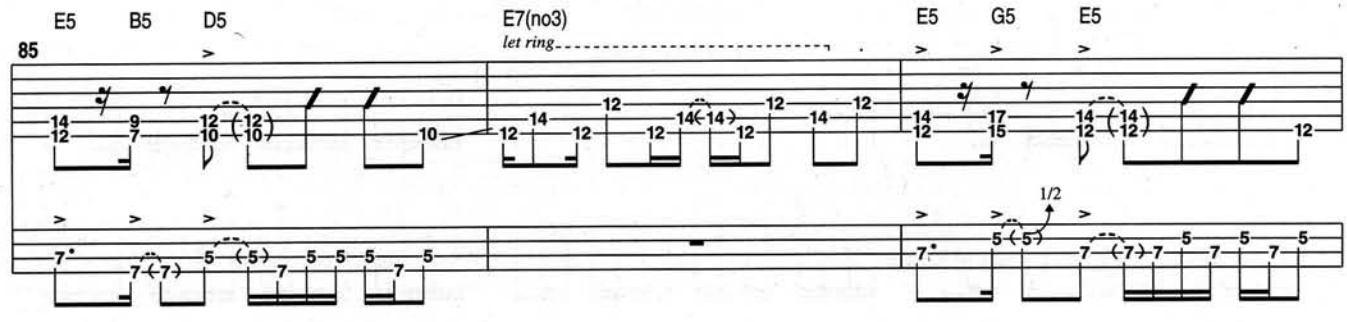
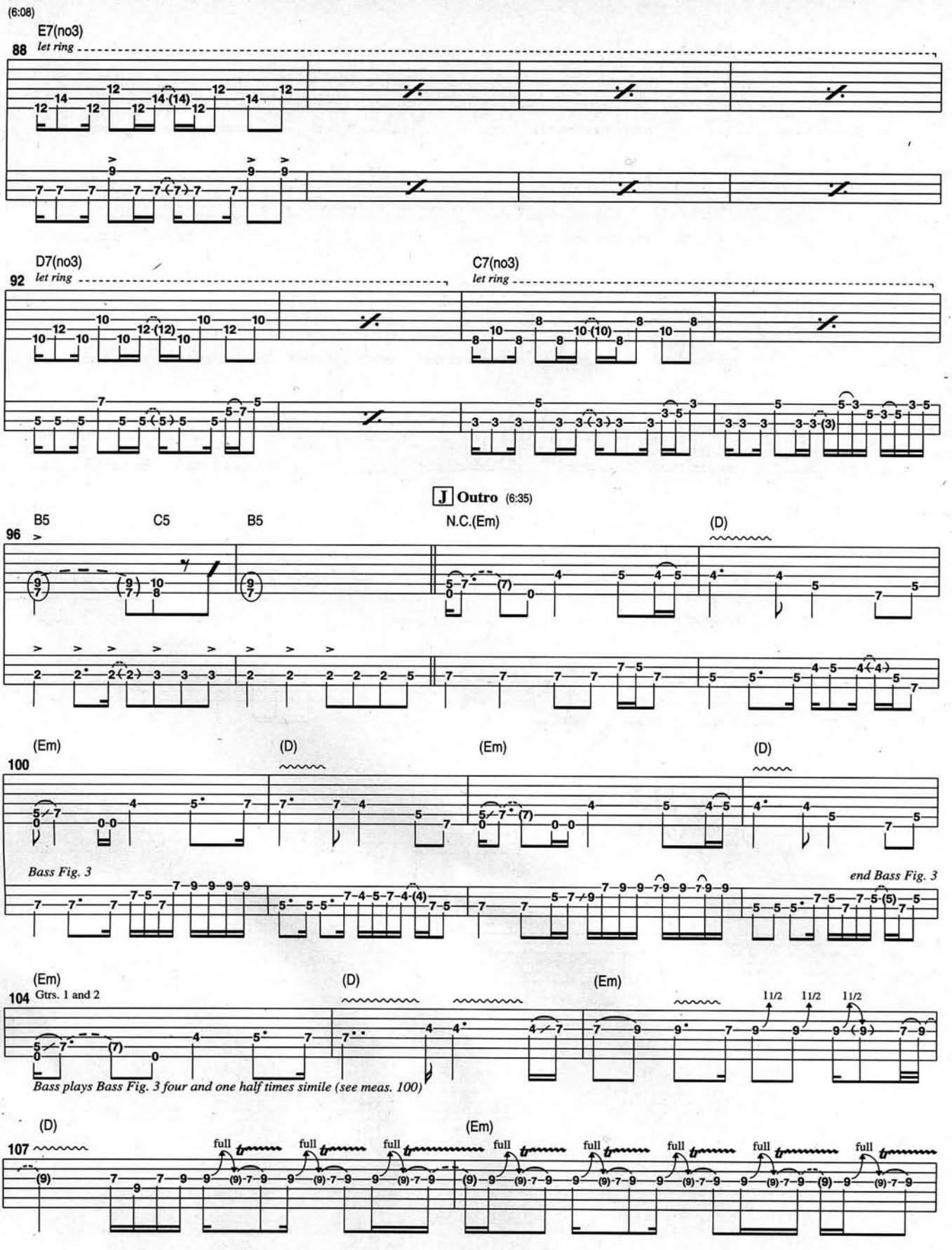




I Interlude (5:43)

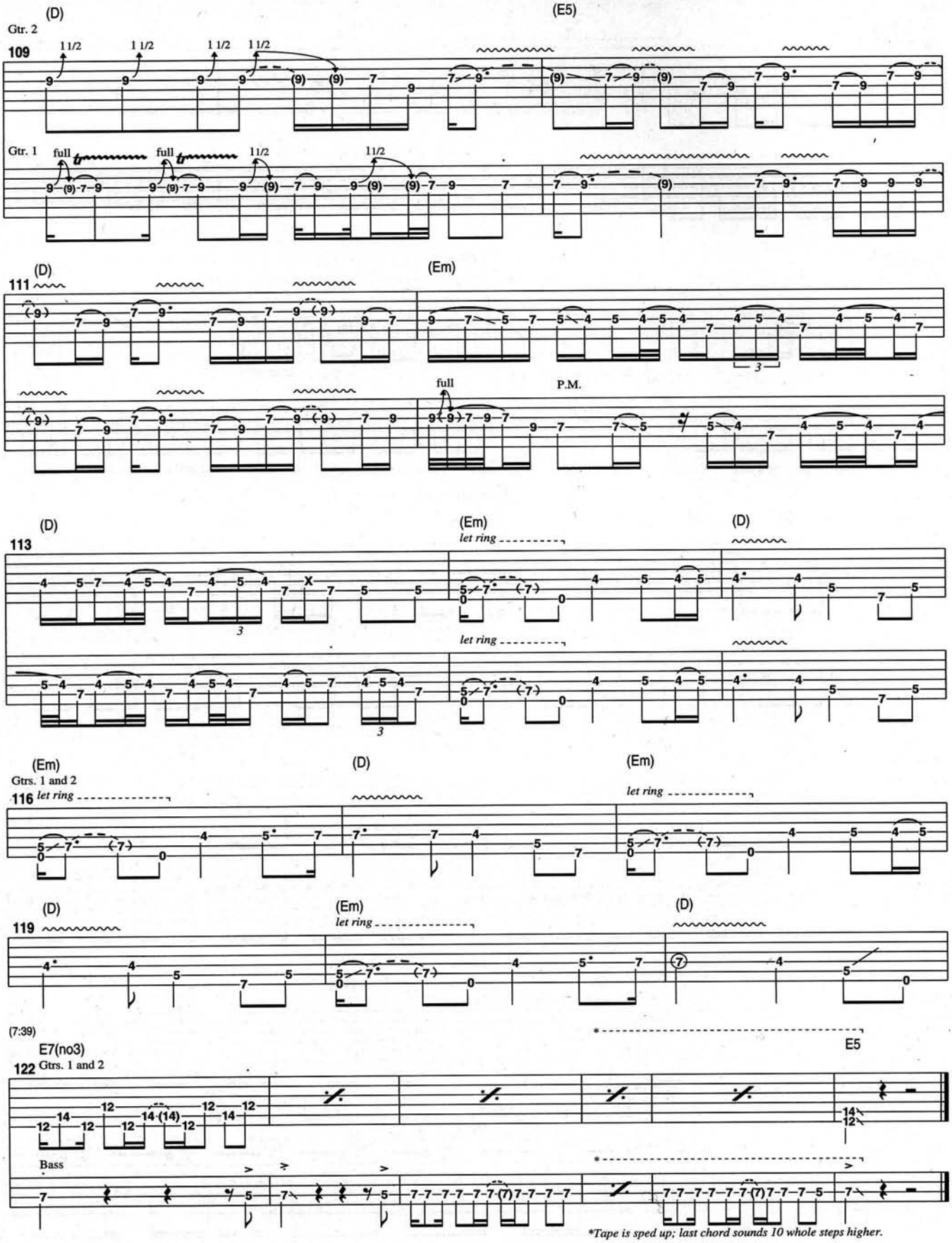






(6:08)
E7(no3)
88
let ring
D7(no3)
92
let ring
C7(no3)
let ring
J Outro (6:35)
B5
C5
B5
N.C.(Em)
(D)
96
(Em)
(D)
(Em)
(D)
100
Bass Fig. 3
end Bass Fig. 3
(Em)
(D)
(Em)
104
Gtrs. 1 and 2
11/2
11/2
11/2
Bass plays Bass Fig. 3 four and one half times simile (see meas. 100)
(D)
(Em)
107
full

"WAR PIGS"



*Tape is sped up; last chord sounds 10 whole steps higher.

Zakk Wylde Hits a Bullseye with EMG

EMG © 2005 Photo: Chad Lee - Illustrations: Rob Arvizu - Digitized: Chad Dyer

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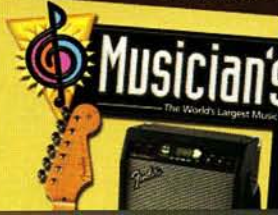
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